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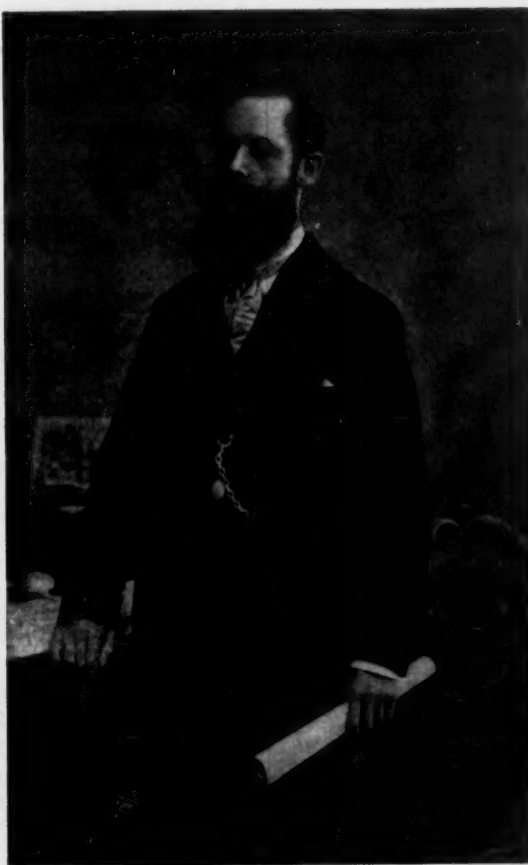
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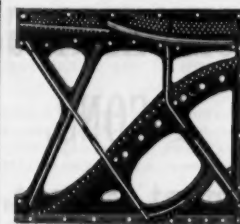
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NEW YORK, WEDNESDAY, DECEMBER 14, 1892.

THE following cablegram was received here on December 7 from London:

Paderewski recital greater success than ever. Fully recovered. Receipts, \$5,300. Will sail Teutonic 14th the instant.

MR. E. IRENAEUS STEVENSON, of "The Independent," has a sharp and timely article in the current issue of "The North American Review," in which he criticises criticism. In effect, Mr. Stevenson thinks there is too much namby-pamby essay writing masquerading as good, trenchant criticism in the columns of the daily newspapers nowadays. "Never," says he, "was honest, blunt, sincere, well considered, terse critical writing more needed than now. * * * The office of the journalistic critic is not the circumlocution office." This is well said, but then Mr. Stevenson may have forgotten that the managing editor sometimes forces his glittering optic on the advertising columns, and the dramatic or musical critic must do the same or "off with his head."

THE unfortunate occurrence on Saturday night at the Russian concert at Music Hall, when Mr. Krehbiel, the music critic of the "Tribune," who delivered explanatory remarks on the folksongs of that country, was hissed from the stage is very much to be regretted. Mr. Krehbiel's lectures are learned and interesting when they can be heard, but his vocal organ is not strong and his remarks are frequently inaudible and misunderstood, and in a large hall an inaudible lecturer soon tires an audience, which, in nine cases out of ten, will refuse to respect the person when it suffers from the effects of monotony.

A lecturer or reader should have a trained voice like that of a vocalist, and candidly speaking Mr. Krehbiel's voice is not in that genre. That his past lectures have sustained themselves is due to his personality, his position, the character of the particularly selected audiences and the limited sizes of the halls. In a large space like that which fills Music

Hall, and with an indiscriminate audience, Mr. Krehbiel runs risks of which the occurrence of Saturday is an example. The audience was not prejudiced against Mr. Krehbiel; it simply could not understand him.

SLIM CHANCES FOR OPERA.

JUDGING from a recent interview with Mr. Henry E. Abbey, the chances for opera next season are slim in this city. Mr. Abbey said that he would certainly give operatic performances next season, beginning in October, at the Auditorium in Chicago. The company will be practically the same that would have sung here this winter had not the season been abandoned. The brothers De Reszké, Lasalle, Eames, Melba and Emma Calvé will be among the principals. Mr. Abbey could not say when or where the company would appear in New York, but he does not contemplate a long season here.

THANKS.

THAT valuable London monthly, "The Keyboard," devoted to the organ, has this to say in its December issue:

In a general way our musical journalism is in no way comparable with that of our transatlantic cousins. For instance, we have no musical publication—even among our monthlies—which gets near the weekly THE MUSICAL COURIER, of New York, either in the matter of size, appearance, or interest of contents.

"The Keyboard" evidently appreciates a good thing. The article in its current issue by E. Silas on "The Edition Epidemic" is a seasonable protest against the almost innumerable and often useless editions of the great masters by people whose time could certainly be more profitably employed. A portrait of Joseph Slivinski, the Polish pianist, also graces "The Keyboard" this month.

HUMMEL AND BRAHMS.

OF course it is obviously a thankless—nay, a useless—task to point out the beauties of a musical composition to one whose ears are obstinately plugged up with prejudices. None so deaf as those who will not listen. Therefore to try to convince the music critic of the "Evening Post" that Brahms' music has the slightest claim to his critical consideration would be almost an impertinent and wholly unsatisfactory proceeding. But we do wish to protest (to put it mildly) against the weird coupling of Johann Hummel's name with that of Johannes Brahms. After the performance of Brahms' ever verdant F major symphony by Mr. Nikisch and his men last Thursday night, the critic of the "Evening Post," possibly annoyed that Brahms really could sound so beautiful and should be so much enjoyed and applauded, penned the following as a corrective and doubtless as a protest against the appreciation in this year of grace 1892 of the music of one of the most intellectual composers in song, sonata and symphony alive. Here is what Mr. Finck said:

The symphony was admirably played, as a matter of course, and it is perfectly proper that the works of Brahms should be heard occasionally. At the same time it is necessary to protest emphatically against the Brahms fad, the tendency in some quarters to regard Brahms as the greatest living composer, which is simply ridiculous when we have among us such men as Dvorák, Rubinstein, Grieg, Tchaikowsky, Saint-Saëns, Gounod and Verdi. Brahms owes his vogue largely to the enthusiastic indorsement given him at the beginning of his career by Schumann, and later on to the frantic efforts to push him into prominence made by that arch enemy of modern music and musical progress, Dr. Hanslick, in Vienna. Now, concerning that Schumann indorsement, Mr. W. F. Apthorp, who writes the historical and descriptive notes for the Boston Symphony concerts, makes the interesting revelation that he has it directly from a personal friend of Schumann's that some time after the appearance of the indorsement of Brahms Schumann expressed himself as "much disappointed in young Brahms, after all," and that there was not a little in his article that he would like to take back. Mr. Apthorp makes another interesting remark, which lets the cat out of the bag: "It may be said that no other composer, at any period in the history of art, ever owed his recognition by the musical world to so strangely few high qualities as Brahms." But Mr. Apthorp forgets Hummel. The parallel between Hummel and Brahms is a striking one, and would make a subject for a suggestive essay. Neither of them is a really spontaneous, creative genius, but both have to a high degree the technic of composition; they are virtuosi of composition, and virtuosity is very apt to be taken for a while for genius, both by professionals, who are interested in technic, and by a certain portion of the public which does not discriminate between musical themes and musical ideas. Hummel, in his day, was frequently exalted even above Beethoven, even by such eminent experts as Cherubini, just as to-day we find musicians and critics who ought to know better exalting Brahms above Rubinstein, who has more creative genius in his little fingers than Brahms in his whole body. Time, however, sets all these things right.

In regard to the symphony played last evening it should be added that there is a charming passage in the first movement, but as it is stolen from the chorus of sirens in "Tannhäuser" it does not add much to the glory of Brahms. The "Lohengrin" Swan harmonies are also heard, and the opening of the second movement is a ludicrous plagiarism of a very unsymphonic tune from "Zampa," an opera of the level of "Martha." The last two movements are, however, all Brahms—that is, dry, monotonous,

uninspired. The finale is supposed to be Hungarian, but no one would suspect it if he were not told so. The orchestral coloring has all the sensuous beauty of a painted board fence.

We might as well let the comparisons of Mr. Finck go begging. The resemblance to the "Zampa" theme is slight and is in point of strict fact confined to three notes. Even Wagner at times suggested other composers (you remember the well-known passage in the "Oberon" aria, "Ocean, thou mighty monster.") The exploitation of these resemblances is bootless. It is the comparison 'twixt the fat, respectable, square toed phrases of J. N. Hummel and the superb intellectual mastery of his themes by Brahms that is amusing. Why not compare Czerny to Mascagni? It would be just as apposite. J. N. Hummel, whose piano music was small, even insignificant in its themes, with a superfluity of ornamentation smacking of the virtuoso, has nothing in common with Brahms. Why can't we be catholic? There is a sober beauty in Brahms' music, an intensity of feeling, a variety of mood coloring that is all his own. Without him the world of music would be ever so much poorer, and he has done much to stem the theatric current that threatens to bury under its turbid waves the cause of absolute music. Brahms without creative genius? Go to!

WILL MR. HALE EXPLAIN?

A PECULIAR contretemps appears in the way of an article by Mr. Philip Hale, of Boston, lately printed in the "Musical Herald." The matter is small, but it is one not quite explicable on its face. In THE MUSICAL COURIER of October 8 Mr. Hale wrote an article as to the music festival in Worcester, Mass. Just what are the unlucky shortcomings and mistaken ideas of the managers of that annual festival and the way in which they persevere in illustrating them year by year is an old story. The mistakes and wrongheadedness have been shown in the "Tribune," the "Times," the "Recorder," the "Independent," in this paper, in Boston papers and even in Worcester sheets, until there is no new thing to say. Many papers here do not send special reporters up to the Worcester Festival any longer. Mr. Hale's article aforesaid in this paper was emphatically in the spirit of reproof. In it could be noted good advice (if pretty stale as to text) given the festival managers to make their festival not the provincial matter that it is by so much. Mr. Hale said that this year's festival was better than that of 1891—for whatever that commendation stands. He also sharply criticised some of the works given; he criticised the soloists and chorus, and he said that "it would be difficult to say how much real value these festivals are to music as it exists in Worcester." The general tone of that article by him in our pages was condemnatory, and justly so.

But now in the "Musical Herald" Mr. Hale's key and mode are significantly changed. On the whole he likes this Worcester Festival of 1892. He seems to approve of the directors' tastes as illustrated in it. He speaks of the soloists in a way implying that they were satisfactory from his critical standpoint. Equally adroitly—as it would seem—does Mr. Hale express his conviction that the Worcester Festival ought to be kept quite one for Worcester, and that Worcester ideas and musical level should be its scope. "It is the chief duty," he writes in this complaisant mood, "to please and instruct the people of Worcester" with the festival. Quite true. But not if by so doing Worcester is not enlarged in its taste, and at the same time the festival is made worthy of educated tastes outside of Worcester. Mr. Hale might as well urge the missionaries that an Indian snake dance should be kept always a snake dance just because there might be pleasure and instruction in it to the Indians.

And now, last and equally odd, Mr. Hale seems to have a special antipathy to those who take the ground that the Worcester Festival ought to be bred and representative of music in this eastern part of the world generally, with repertory, novelties in music, soloists. It is as if Mr. Hale were now in the very humor of the festival's directors themselves. He seems to make his "Musical Herald" article a masked and badly masked, assault on Mr. E. Irenæus Stevenson of the "Independent," who long ago incurred the special wrath of the Worcester Festival's managers merely because of the unsparing way in which Mr. Stevenson has tried yearly to convince them of their poor policy. Mr. Hale takes Mr. Stevenson's article

on the festival, published in the "Independent" last month, for his real topic. He writes even less an approving critique on the festival than an antagonistic article on Mr. Stevenson's rebuke of the Worcester managers' conduct of their annual affair. The whole tone of this "Musical Herald" article by Mr. Hale is patently in opposition to the one he printed in this paper; and besides a persistent personal attack, somehow inspired, is evident in it. Mr. Hale implies that when Mr. Stevenson has urged the festival directors to bring out more novel and valuable works Mr. Stevenson would like the conversion of the festival into what Mr. Hale calls "a festival where curiosity is first consulted" and "a rare show." The whole article is a mystery. In the "Independent" of last week we notice that Mr. Stevenson referred to the matter by this paragraph:

Judging from an extended article on the Worcester (Mass.) Musical Festival, by Mr. Philip Hale, of Boston, Mr. Hale appears to be under the impression that the editor of this department, in urging the directors of the festival to wider musical activity than their charge now shows, is urging them also to turn it into what Mr. Hale calls "a festival where curiosity is first of all consulted"—"a rare show." The editor of this department of the "Independent" has suggested no such thing to the directors of the Worcester Festival. He has urged a further regarding of novelty and of a special attractiveness to the festival, other than in a sort which appears to appeal to a very local and to a decidedly Philistine taste. Furthermore, as Mr. Hale, in writing what he terms "general impressions," writes largely a special commentary instead on an article by the editor of this department, and as he regards the festival emphatically in sympathy with the ideas and policies of the Worcester managers of it, any discussion here of what Mr. Hale has been pleased so to write would be foolish and repetitious work. The views, often expressed in this journal, as to the Worcester Festival's manifest and unlucky plight need now no restatement here.

Will Mr. Hale explain, we wonder, just when and why his critical mood was so mysteriously altered, and what and why he tries to attack behind a hedge?

QUEER DOINGS ABROAD.

THE opera house at Christiania has lately been overrun by rats. The rodents were so numerous as to make it a point to attend each performance, and it was nothing unusual to hear sudden screams and see ladies jumping up on chairs as the little creatures glided beneath their apparel. At last accounts it was thought that the "Pied Piper of Hamelin" or some other appropriate piece should be staged.

Not long ago an amusing incident occurred at Havre, where the "Pirates of the Savannah" was being represented. The first act had ended, when suddenly the women of the piece begged and prayed, from the orchestra, the audience not to stir. This novelty in theatrical representation arose from the fact that during an emotional crisis a lady in the third gallery had the misfortune to loosen and drop from her mouth her set of store teeth, and, the succeeding emotion over, had bethought herself that the best means of recovering them was to enlist the services of the ladies of the piece. The teeth were recovered and handed to the owner with that empressment our Gallic friends are so distinguished for, amid the laughter of the audience.

Another novelty is reported from Natal, where at Durban a young comic opera artist forgot herself so far while on the stage as to avail herself of Captain Marryat's famous midshipman's code of Free Masonry signals—that is, putting the thumb to the nose and gently straightening the rest of the fingers—to show her wrath with a gentleman who had offended her and who occupied a box. She apologized on the following day, but it is needless to state that the audience were transfixed at this unheard of piece of audacity.

A Musical Morning.—Mr. Albert M. Bagby, assisted by Mr. Jose Vianna da Motta, entertained his friends at a "musical morning" Thursday of last week at his residence, 152 West Fifty-seventh street, with a program chosen from the works of the French composers.

The Michigan M. T. N. A.—The Michigan Music Teachers' Association will hold its fifth annual meeting at Hillsdale December 27, 28 and 29. A large attendance is anticipated.

A Montreal Club.—Montreal is up to date, having started very successfully a ladies' club calling itself the "Montreal Musical Club."

We give the scheme of work for the season:

1892.—December 6, Bach, Gounod, Händel, Mendelssohn and Rubinstein.

1893.—January, Beethoven sonata and analysis; Mozart, Bennett, Godard, Schuman and Schubert; February, Haydn Quartet and analysis of chamber music, miscellaneous; March, Delibes, Raff and Grieg, Chopin concerto and analysis of concerto; April, Wagner, by request.

Mr. Reginald de Koven's Article in "Harper's Weekly" for November 19.

A NEW department has recently been added to "Harper's Weekly" which shall treat of music and the drama, and Mr. Reginald de Koven has been appointed editor of it. Mr. De Koven begins his first article on these subjects with the following preamble:

There can be no question as to the value of music as a civilizing influence, or as to its importance as a factor in social life, and it is certainly an evidence of a great step forward in our civilization that we are willing to recognize, as we may be now said to do, both the importance and possible effect of that factor and that influence. A journal of civilization must needs take account of, recognize and comment upon every adjacent factor in the progress and development of that civilization. Realizing this constantly increasing interest in and appreciation for music throughout the country, it is intended that the department which is inaugurated in this issue of "Harper's Weekly" shall give a brief account of musical matters, both in this country and abroad, touching too, incidentally, from time to time on the drama, with which music is to-day in closer relation than ever before.

Important and significant productions, whether on the musical or dramatic stage, will be considered critically, and when of sufficient importance emphasized by illustrations, and so far as space will permit the department will endeavor to keep the readers of "Harper's Weekly" posted in regard to any important happenings throughout the musical and dramatic world.

Having now got launched, Mr. de Koven continues:

The American musician, though he may be said to need no apology, does need encouragement, and in this regard it is certainly unfortunate that Mr. Theodore Thomas' judgment has not inclined him to utilize to any extent the opportunity afforded by the World's Columbian Exposition to give him that needed encouragement. Neither Mr. Thomas nor Mr. Darnoch, indeed, has ever erred in allowing music by Americans to usurp any very important place on his programs.

Mr. De Koven is apparently ignorant of the fact that Mr. Thomas selected Paine, Chadwick and MacDowell to compose works expressly for the world's fair, and that those of the first two, certainly, were performed at the recent dedicatory ceremonies of the world's fair buildings in Chicago, and were pronounced "noble compositions" by competent judges. Possibly Mr. De Koven would not consider them sufficiently "important and significant to be considered," and this is why he has not mentioned them in this article which purports to "keep the readers of 'Harper's Weekly' posted" in regard to what is new in the musical world.

Mr. De Koven concludes his article thus:

It is distressing to note that the subscription for the concerts of the Thomas Symphony Orchestra in Chicago, for the present season, is much smaller even than it was last year, when there was a deficit of over \$50,000 at the end of the season. It would appear from this that the music loving people of Chicago have not an unlimited confidence in the ability or desire of the musical director in chief of the World's Columbian Exposition to successfully cater to their musical tastes. Parnassus is doubtless a most enchanting place when once reached, but with the best will in the world to scale those artistic heights people prefer to be gently and insinuatingly led rather than rudely and uncompromisingly driven up the slopes which are at times somewhat rugged for even the willing and anxious musical neophyte. Mr. Thomas' musical methods have ever been those of the whip and goad, and they do not appear to be much better liked in Chicago than they were in New York. Education is, after all, but a method of training the mind to act for and of itself. Mr. Thomas has undoubtedly done much to train the American musical mind by a course of foreign music. This was right. But now that that mind has been, to a certain extent at least, trained in the right direction, it should be encouraged to act for itself; to become, in other words, productive. An education which can show no results is of no practical value, and if the result of Mr. Thomas' educational methods is to make people unwilling to subscribe to his concerts, the conclusion that those methods must in some way be wrong is inevitable. It is to be hoped that music at the Columbian exposition will not suffer and languish along with the Chicago Symphony Concerts, and for the same cause.

As a matter of fact the subscriptions for the concerts of the Thomas orchestra in Chicago have doubled this year, and the press is most enthusiastic in its praises. That there should have been a large deficit the first year was but natural, and in this respect the Chicago orchestra does not differ from the Nikisch one in Boston. It is well known that Colonel Higginson has for years put his hand in his own pocket and supplied the necessary funds therefrom for the latter, and it is a much easier matter when a deficit is divided up between fifty men than when it is shouldered by one man. The fifty Chicago guarantors do not complain, but are, on the contrary, proud to support an orchestra of the first rank.

With regard to what Mr. De Koven is pleased to call "Mr. Thomas' whip and goad method in music," opinions differ. Some people like amiability and mediocre performances, while others prefer discipline and a high standard of perfection. Mr. De Koven ought to be satisfied with the present state of things in New York, for there is any quantity of amiability and much poor playing here. The Chicago public is more exacting.

Now that Mr. de Koven has expressed himself so definitely with regard to Mr. Thomas' qualifications as director, it would perhaps be interesting to know what Mr. Thomas thinks of Mr. de Koven as a composer. He has never committed himself on this subject, but it does not always follow that "silence gives consent." Operas which depend for their success upon dressing women in tights would hardly command the respect of one whose aim in art has ever been to elevate and not to lower. Indeed, so strong is Mr. Thomas' feeling on this subject, that I have

heard him say he had never played the music of Offenbach and his school for that very reason.

I went to hear the "Fencing Master" the other night, and I must say I do not know when I have seen a more vapid or disgusting opera. No plot and no wit in the libretto, and the music, while pretty, melodious and "catchy," has not the slightest claim to originality. It might as well have been written by Mr. Anybody-else as by Mr. De Koven. A semicircle of women dressed in tights fills the stage, and there they stand or lie awkwardly about in their most hideous and inartistic costume, walk off at intervals and stiffly return. A woman's form was made to be draped (a discovery of Mother Eve's, who was by no means a stupid person), and then only can it appear to advantage, unless the owner be a Venus. Even St. Gaudens' undraped Diana has proved too much for New York, and has been taken down from her perch on the tower of the Madison Square Garden.

As I gazed first at the sirens that grace (or disgrace) the "Fencing Master" with their very solid and realistic charms, leaving nothing to the ideal, and then at the crowded house, I sighed and inwardly exclaimed, "And have we come to this? O tempora, O mores!"

AMY FAY.

33 WEST THIRTY-FIRST STREET, New York.

Gotham Gossip.

MEETING our old friend, Knecht Clobes Bishop, of Myra, the other day, quietly gulping a "Buffalo" in the back room basement of the Hotel Hungaria, I ventured to ask him for a few suggestions as to Christmas presents for some of the musical fraternity. He patted his "little round belly, that shook, when he laughed, like a bowl full of jelly" and, "with a wink of his eye and a twist of his head, which gave me to know I had nothing to dread," he proceeded to talk off the following schedule, which I wrote down as uttered: "Walter Darnoch, a flaxen mustache; Anton Siedl, a machine hair cut; Dr. Antonin Dvorák, the new volume of essays on 'What Americans do not Know About Musical Composition'; Morris Reno, the 'Life, Character and Financial Transactions of Jay Gould,' in three volumes; William Steinway, a diamond piano; Alexander Lambert, a lamb-kin; William Edward Mulligan and Frederic Dean, each a live doll; Louis R. Dressler, a box of Liederkrantz cigars, medium; Charles A. Cappa, a ream of cap paper; William R. Chapman, a complete Swedish movement apparatus; Rudolph Aronson, a hand painted mirror; Dr. Gerrit Smith, 25 pounds of avoirdupois; Francis Fischer Powers and Percy Hall, each a box of 'Anti-Fat'; Naham Franko, a gold baton; Franz Rummel, a bottle of Santa Cruz; John Hyatt Brewer, a pottle of sack; G. D. Wilson, an oil painting of 'The Shepherd Boy'; Jules Conus, a Christmas fir tree; Victor Herbert, an orchestra of his own; Charles B. Hawley, a well stocked cellar; Will W. Thomas, a toy hotel; H. E. Krebbiel, a universal musical pass, including hotels, railroads, and particularly Wagner's cars; William J. Henderson, a copy of Kant's 'Critique of Pure Reason'; H. W. Nicholl, a slot; Frank N. Shepperd, a crook; Frank Taft, a hand organ, with Simiadean attachment; A. Brodsky, a broad sky; Lucien G. Chaffin, a chaffinch in a gold cage; Richard Henry Warren, a picture of Napoleon Bonaparte; John Francis Gilder, twenty Dutch stivers; Smith N. Penfield, a pen fold; Mary Knight Weed, a Cook's tour ticket to Egypt and return; Edgar S. Kelley, a good libretto for a new opera; Charles I. Young, one thousand and one ohms; C. B. Rutenber, a bushel of ruta bagas; Victor Harris, a young and handsome consort; Emma Marcy Raymond, a Newport villa; I. V. Flagler, a bottle of Standard Oil perfume; Frank G. Dossert, a dossier for carrying his luncheon; B. H. August Hofmann, a box of alphabetical blocks; Harry Rowe Shelley, a Jubal-struck chorded shell; Italo Campanini, a new pharynx; Heinrich Zöllner, a pair of shears; Constantin Sternberg, a paper weight of silver, iron and sulphur; Harry W. Lindsley, a box of strong perfectos; Gustav Dannreuther, a horse's tail; Silas G. Pratt, an ounce of native appreciation, to be taken in small doses; Carl Alves, a Remington rifle; Miss Maud Powell, an Amati; Leon Margulies, a set of ivory and gold chess men; Horatio W. Parker, a copy of Shakespeare's 'Hamlet'; Reinhold L. Herman, a pass back to America; Miss Laura Sedgwick Collins, a worse quarter; Theodore Thomas and W. L. Tomlins, a deed of the world's fair, in fee simple, share and share alike; Frank van der Stucken, a portrait of Robert Schumann; H. R. Humphries, a sight draft on the Banks (Glee Club); Paderewski, a pair of jeweled shears; Beardsley Van de Water, a sniff of something stronger than water; Adolph Hartdegen, a warm greeting from his many friends in Yankee Doodle-land; Larry Bogert, a piano warehouse of his own; Ethelbert Nevin, one-half the profits on his songs; Louis Lombard, a cubit to his stature; George F. Bristol, the first gold medal of the American Pioneer Musicians' Mutual Admiration Association; Arthur Thomas, a batch of new jokes; Professor A. J. Davis, a celluloid comb and brush; Miss Geraldine Morgan, a bow, beau (spell it either way);

Major J. B. Pond, the United States; L. M. Ruben, the earth, and Henry Wolfsohn, the universe."

Mrs. Mary Knight Wood, the gifted composer, and Miss Jennie Dutton, the popular soprano, will sail on the steamer Ems on January 3 for Alexandria, Egypt, together with six unmusical friends. They will do Egypt thoroughly. Miss Dutton will sing in the sepulchre of the Cheops, and Mrs. Wood will gather inspiration for a composition while sitting on the Sphinx's head. A jolly journey to them!

Prof. Charles R. Morse (no relation to R. E. Morse) is giving an interesting series of Saturday afternoon organ recitals at Plymouth Church, Brooklyn, on the reconstructed Emma Abbot organ. Next Saturday he will be assisted by Miss Lillie Kompff, one of New York's best known and most liked sopranos, who will sing Homer Bartlett's "Come unto Me" and "These are They," from Gaul's "Holy City."

I shall long have many pleasant memories of the opening of the Mendelssohn Glee Club's new house beautiful. The members had a jovial "stag" on Saturday night, December 3, to which a few outsiders were bidden. Among the latter were Dr. Gerrit Smith, Horatio W. Parker, Purdon Robinson, Rudolph Allen, Emilio Agramonte, H. H. Sawyer, Frank Damrosch, Hiram U. King, George G. Rockwood and George W. Herbert. The building was inspected from garret to cellar—mostly the cellar, where a keg was on tap, cigars were plentiful, and because of the sandwiches there. Modest "Joe Mo" beat time, while the club sang a few numbers, and the new organ was tested by Dr. Smith and Messrs. Parker and Hawley. The wee sma' hours of Sunday morning found a chosen few in the rehearsal rooms below the concert hall, where each was obliged to "do a turn." Songs were sung by S. Fischer Miller, Frank Powers, Ben Prince, Tom Marson, Percy Hall, Brewer, Hawley, Fred Stokes, George Sherman and others, and Mr. Rudolph Allen whistled exquisitely. The gem of the club's numbers on the following Monday and Tuesday evenings, at the first private rehearsal and concert, was Mosenenthal's magnificent setting of Bryant's "Thanatopsis;" and no one who heard it will soon forget its beauty, power and grandeur. The "Serenade," op. 135, of Schubert was next in point of charm, and was daintily sung by Mrs. Carl Alves and the club. Francis Fischer Powers' solos on Monday evening were warmly received, and Mrs. Alves threw her heart and soul into her numbers. Samuel P. Warren christened the organ; but the latter was not in perfect condition, and the effect was accordingly somewhat marred. There are several new active members (lucky fellows!), the list now numbering fifty-five names, "all of them desirable young men."

Mrs. W. Hunter Brown bears the enviable reputation of being the best pianist of Jersey City Heights. She is a pupil of Scharwenka and a conscientious, wholehearted, energetic musician. Her accompaniments to songs are uncommonly precise and subdued. Mrs. Brown has an intellectual face, a graceful carriage and rare conversational powers.

Another excellent young pianist is W. Ward Stephens, whose studio is at 25 East Twenty-first street. Mr. Stephens is also organist and choirmaster of the Church of the Redeemer (Episcopal), Morristown, N. J., where he has a fine quartet consisting of Miss Jeannette McClanahan, Miss Elsie Müller, Fred W. Elliott and Charles H. Clarendon. Miss McClanahan has a fresh, young soprano voice, well trained by Mrs. Ashforth. Miss Elsie Müller is a promising pupil of Frederic E. Bristol, and a sister of the new contralto at the Fifth Avenue Baptist Church. Her voice is rich and she sings a solo very artistically. Both ladies are fair to look upon. The former is a willowy brunette, the latter a comely blonde. Mr. Elliott was, until recently, at the Madison Avenue M. E. Church, and has one of the purest tenor voices in this country. He is a pupil of Charles Herbert Clarke. Mr. Clarendon is the first bass of the Hatton Male Quartet, and possesses a well modulated baritone voice. Thomas Dabney, formerly of St. Thomas' Church choir, has stepped into Mr. Elliott's shoes at Madison Avenue and Sixtieth street. Mr. Dabney is also under engagement at Daly's Theatre and sung recently in "As You Like It." Miss McClanahan will appear in Germantown, Pa., to-morrow evening, when she will sing Hiller's "Im Maien" and De Koven's "Persian Love Song."

Dr. Carl Duff sang last Wednesday evening with the Bloomfield (N. J.) Choral Union, and was greatly liked. C. Wenham Smith is the talented conductor of the organization.

Charles A. Rice, tenor of the Central Presbyterian Church, and first tenor of the Schumann Male Quartet, has been engaged for the "Messiah" at Stamford, Conn., December 27.

Harry Pepper is out with a neat little pamphlet on the "Placing and Production of the Voice in Speaking," which contains plenty of common sense about the diaphragm and abdominal muscles. Here is a sample sentence: "I firmly believe that many a case of consumption is produced by the utter disregard of the great force pump lying dormant in the diaphragm and abdominal muscles." Harry is a hus-

tyler and a good advertiser, and deserves every bit of his success.

I see that the piano workers have decided to form a national union for the purpose of keeping up their wages. Well and good. Now why don't the piano players, the professional artists, combine in like manner? Goodness knows there are enough of them to make such a federation formidable. Their universal cry is that they cannot get engagements, and that when they do play in public it is to oblige some friend or to help some charitable object. Their condition is indeed pitiable.

Albert D. Hubbard's little monthly "At Home and Abroad," is a neat, enterprising paper, and always contains several pages of choice music. It appears to have come to stay, as it is now about a year old, and Mr. Hubbard has our best wishes for its prosperity.

The December number of "The Violin World," its fourth issue, is bright, crisp and readable. It contains an excellent likeness of Adolph Brodsky, with a sketch of his career by Mr. Krehbiel; also some interesting articles and reviews of New York concerts.

Messrs. Ferdinand and Hermann Carri will give their first of four evenings of chamber music to-morrow at Mason & Hamlin's. The other dates will be January 19, February 23 and March 23. They will be assisted to-morrow evening by Sumner Salter, at the organ; Carl Schoner, viola, and Ernst Oehlhey, 'cello.

The Chandler-Hamlin recital at Chickering Hall last Wednesday evening was an agreeable occasion, and the violin work of Miss Chandler, the singing of Miss Hamlin and the piano playing of Miss Soudarska were thoroughly commended by the good sized audience present. The affair was well managed by our friend, Freddy Frobisher, formerly the right bower of William R. Chapman, but no longer to be found in the same pack with him.

On Tuesday afternoon of last week Mrs. C. M. Raymond, once America's best known contralto, gave a delightful musical at her home, The Berkeley, 20 Fifth avenue. Miss Geraldine Morgan captivated all present with her exquisite violin playing, accompanied on the piano by Louis R. Dressler. Mr. Heinrich, the blind tenor from Boston, sang Schubert's "Erl King" and other German as well as Italian songs, playing his own accompaniment with remarkable facility and beauty.

The Gounod Quartet, Miss Hilke, Mrs. Sawyer and Messrs. Henderson and Dempsey, with William C. Carl as director, will give a concert to-morrow evening at Hardman Hall.

Horatio W. Parker, organist and choirmaster of the Church of the Holy Trinity, Madison avenue and Forty-second street, gave an excellent organ recital last Saturday afternoon, assisted by David Williams. Mr. Parker, who is one of our very best organists, as well as a composer of rare gifts, played Mendelssohn's sonata in F minor, op. 65; the adagio and finale from Widor's second symphony, and a romanza, fughetta and wedding song of his own. Horatio is perfectly at home when he writes music, and he is going to be hard to beat in this line before very long. His next recital will be on January 14.

The Manuscript Society's private meetings are always enjoyable, and the one on Tuesday evening of last week was no exception to this axiomatic asseveration. Ad. M. Foerster, of Pittsburg, Pa., held the lead with a dainty string quartet in B flat major in three movements, skillfully interpreted by Carl Venth, Frank Porto, Herman Krasel and F. Opid. Mrs. Vanderveer Green, a stately, majestic, beautiful woman with a phenomenal contralto voice, gave a delicious rendering of three pretty songs by Victor Harris. Frederick Brandeis and Gustav Becker played on the piano the first movement of a suite for strings by Mr. Brandeis, which was repeated by special request. The suite is in four movements, but the "Divertimento" alone was heard. Wenzel A. Raboch, who was down for two piano solos of his own composition, failed to put in an appearance, much to the disappointment of a critical but indulgent audience. Last of all, and least in importance, came a bass solo and a sacred quartet for mixed voices. The song, if it be worthy of the appellation, was entitled "The Dream of a Word," and what there was of it worth singing was well sung by our old friend, John D. Shaw. The quartet was a setting of the Lord's Prayer, and its atrocious faults were partially concealed by the superb voices of three of the singers, Mrs. Elizabeth Northrop, Miss Elizabeth Boyer and Mr. Shaw. The other singer (?) and the originator of these two flagitious freaks of cacophony was

ADDISON F. ANDREWS.

A New Opera for the Casino.—Mr. Rudolph Aronson has just received from Messrs. Choudens Sons, Paris, the manuscript libretto and score of Varney's latest operetta, "Le Brilliant Achille," now running at the Theatre de la Renaissance, with Theo in the leading rôle.

They Are Coming Here.—A new comic opera by Carl Weinberger, entitled "Die Uhlanten" ("The Lancers"), has just been produced with great success in Hamburg by the Frenczy Opera Company. This organization will be here in a few weeks.

Organ Loft Whisperings.

We can never make our valuable work adequately impressive until we have a choirmasters' association to lead us to unity.

OUTSIDE the walls—a twilight sky like the breast of a turtle dove, the palette for silhouette of distant tree line, like the shadow of Grief upon the heart of Youth; distant spires like fingers of Hope, craggy walls and boulders like crouched monsters, castle-like buildings studded with varicolored lights like precious stones; the swinging crane of a new structure, weary and desolate at close of a day's labor without prospect for the next; two long lines of brown fronted houses, like their occupants, masks for the internal working; the street between an edifying rushing current, a torrent of jarring sound and rude clamor desecrating the garden of peace; noise clouding thought, the jangle of crossing street cars, the scraping of the feet of belabored horses over cruel cobblestones, hoarse cries and blurred retorts screaming back and forth their angry nothings; wrecks of humanity like water soaked driftwood floating by, happy people jostling thoughtlessly, and little children like dancing bubbles, all selfishly and noisily surging along.

Within, the heart of the dove. So gentle, so sweet, so still one can hear the turn of the leaf under the organist's slender fingers, the muffled shove of the sexton's cautious step through the thick carpet, the click of a bracelet against its fellow upon my lady's gloved wrist, the faint "—s—s—" of fan concealed whispers, carpets rich and thick as those of a drawing room, pews paneled and gilded, arching domes and rich windows bathed in soft light, a chancel draped in sunset color, with dainty, floating clouds of decoration; the sacred furniture, the assemblage of refined, well dressed people, the ineffable peace and quiet—within the walls.

As one might imagine the music of the spheres when the first sun sunk to rest, dreamy strains of music rise through the warm coloring and the stillness, and floating over the chancel rail steal about the place like ministering angels, touching, soothing, blessing the souls assembled.

The place was the Episcopal Church of St. James, Madison avenue and Seventy-first street; the occasion, one of the regular recitals following the regular Friday service; the organist, Mr. Alfred Stubbs Baker; the music, the overture to "Tristan;" the chorus from Rubinstein's "Tower of Babel," and the overture to Franchetti's "Azrael."

The music was not like "pieces," "selections," "compositions." It was as though the interior of the beautiful building were being draped in sacred tone color. So rich it was, so sweet, so varied, so full of changing emotion and subtlest feeling, one lost all sight of the means by which it was produced, and only thought of—well, each according to temperament.

With tall, young, graceful, surplice clad figure; slender, well bred face; clear cut features, large white brow, curling hair and large, dark sensitive eyes, filled with the enthusiasm of the music he had been interpreting, Mr. Baker looked every inch the typical young composer or musical artist of the Mozart period, and his conversation, apt, cultured, unaffected, deeply, earnestly musical, did not destroy the illusion.

Mr. Baker is one of the youngest and, I believe, the best paid organist in New York city. Moreover, he has had the marked distinction paid him of being voluntarily approached by his committee with request for estimate of whatever he might consider essential to the success of his musical work. He promptly raised the number of members to forty-five men and boys—five tenors, six counter tenors or altos. One of his hobbies is an efficient alto force, saying, wisely, that weakness in this direction is one of the prevailing faults of boy choirs. He hopes still further to increase the number in his choir.

Mr. Frank H. Lake, who has been a member of Trinity Chapel and Morristown choirs, has one of the most exquisite alto voices in the country—smooth, rich and of indescribable quality. Mr. Frank H. Potter, son of Bishop Potter, a natural and cultured musician, is tenor soloist, and Mr. Wilford Walters is basso. All are thorough and efficient workers.

Masters Rhodius, Stout, Herman, Schützinger, Beach, Worm and Metz are promising and talented choristers. The boys are chosen from the East Side public schools. A naturally good voice is a necessity for admission. Those who have had the pleasure of hearing the "Tower of Babel" recently given by Mr. Damrosch at Music Hall may judge of the result of tone training under Mr. Baker, as "The Angel Chorus" of that composition was sung by fifteen of his boys. This is the place to tell that they were highly complimented by Mr. Damrosch.

Upon the day of the recital suggested above Mr. Baker had had rehearsal of his boys at Music Hall in the morning, service followed by recital in the afternoon, and choir rehearsal in the evening. And yet people will say, "Oh my, yes! A delightfully easy time the choirmasters' play a little Sunday morning and Sunday evening!"

Twenty minutes of each rehearsal are devoted to vocal culture. In common with all other intelligent choirmasters, Mr. Baker would gladly shift this drudgery upon the shoulders of a schoolmaster whose sole business was tone

building and who was the "man for the work." He much desires a school with discipline and facility for voice study, where boys might work earnestly and in broad day-light. He realizes that boys who are engaged all day are not in fit condition to use their vocal organs in the evening, and regrets much the necessity for bringing boys out on the streets at night, and giving them work to do when day-done and work-weary.

Mr. Baker considers it a great mistake for a choir-master to sink his life in choir work. No matter how high the standard may be, beyond a certain point, under existing conditions, the best master cannot go. Material and voice are constantly changing, and the work is but a succession of beginnings, an everlasting rebuilding. The progress is comparatively slight for the choir, however hard the work, and still less for the master. At the same time that a man must put his very best energy into organ loft work he must keep his eye upon the word "excelsior," or he makes his life tour in a circle.

He dwells upon the importance of resonance in a church as a necessity for enthusiasm of musical spirit. Where the voices merge properly, an esprit de corps is generated and the singing is consequently more brilliant.

I must not forget to mention that an ambitious and valuable little paper, the "St. James' Choir Journal," is published monthly for eight months, beginning October 1, by the junior choristers of St. James' choir. Among its contributors are the rector, the choir-master, Mr. F. H. Potter, and prominent musicians. Its spirit, giving praise wherever due, on every possible occasion, cannot be too highly commended. The officers are John B. Cotchett, editor; Hollis Taylor and William Elliott, sub-editors; William S. Hessler, managing editor; Arthur Metz and Edward T. Murphy, associate managers; treasurer, the choir-master.

Gifted in composition, Mr. Baker's friends and publishers speak of him as one of the coming musical spirits of the day.

A nephew of Mr. G. Edward Stubbs, of St. Agnes, Mr. Baker has a similar heredity of the churchman musician. Three uncles clergymen, a mother's family wholly musical, and early education directed to sacred work, little wonder that so young he has acquitted himself so well. He has been carefully educated both here and in Europe and is well versed in orchestration.

St. James' Church is neither very "high" nor very "low," but is a wealthy and important one. The members are appreciative and liberal, and have certainly taken the right lead in organ loft progress by securing "the right man for the right place at all costs."

Speaking of Mr. Stubbs, I cannot refrain from calling attention to his recent most enterprising and most praiseworthy movement, the arrangement of a course of six clinical lectures on the vocal training of chorister boys. This is the first attempt ever made in this country to reduce the training of a boy's voice to a scientific basis, and as such will be hailed as the dawn of better things for the boy's voice, the public, the church, the choir-master and music. The fact that methods are as diverse as choir-masters at the present time is sufficient testimony to the necessity for some scientific treatment of this important matter. The country at large is looking toward the metropolis for example, and with all due deference to the conscientious, painstaking, and in many cases correct illustrations to be had here, the honest musician cannot but say, "Heaven help the country at large!"

The extremely clever yet simple arrangement of topics included in each lecture, as found in Mr. Stubbs' small pamphlet, is to the thinking mind sufficient evidence of the vital helpfulness of the course at this present juncture to all interested in this tremendously popular and important movement. Should the lectures succeed in causing a reduction of "methods," Apollo will make his best bow to Mr. Stubbs.

Now let us have an association to discuss the matter of these lectures, let us assimilate what of it is decided to be "just right," and rejecting what of our own is thus proven to be faulty, unite upon a "large, wide, great big" metropolitan platform upon which we may invite seekers after truth of outside sections to stand with us.

FANNIE EDGAR THOMAS.

Arpeggios.

HER friends will be grieved to learn that Miss Charlotte Wells, the gifted organist of the Church of the Incarnation, has been seriously ill, the result of over work. Slowly gaining, it is possible she may resume her duties next Sunday.

Mr. Homer Bartlett does wear a diamond collar button. It is very small and dainty, but it shone full in my eyes, like a piercing ray from a comet above the horizon of fine cloth dress coat collar at a concert the other evening, and I know what I am talking about. He has also got a fine new "Steinway grand" of which he is as artlessly delighted as his pretty daughter might be over her first bouquet. It is a beauty; and then his organ has been rebuilt and I think he has got a new choir. No wonder he looks young!

Of the organ loft stars who have secured positions

through the Wolfsohn Musical Bureau are Clementine de Vere-Sapio, Miss Olive Fremstadt, Miss Lincoln, of Washington, Mr. William Rieger, Mr. McKinley (who, by the way, goes to London shortly to sing with Henschel), Mr. Eric Bushnell, Mr. Rice and Clara Poole-King.

Miss Katherine Crawford has been engaged by the Baptist Tabernacle to fill the interim between the retirement of Mr. Henry Carter and the entrance of Mr. Thos. Shaw. She takes charge of several musical departments of the church work in addition to her choir duties.

Mr. Louis Lombard is compiling a volume of twenty-four essays upon things musical which will be a force in the musical education of the country.

Friends of that genial young blonde, Mr. Oscar Franklin Comstock, will be interested in hearing of his "Op. 4," if you please, a very excellent communion service in E flat. He is living in Brooklyn at 100 Ross street.

TIENS-TIENS.

The Second Boston Symphony Concert.

THE program scheme of the second concert of the Boston Symphony Orchestra, which occurred last Thursday evening at Chickering Hall, was simple and well contrasted. Johannes Brahms' third symphony in F, op. 90, Dr. Antonin Dvorák's D major suite for orchestra, Wagner's "Kaiser Marsch" and Chopin's "Andante," "Spianato" and "Polonaise," the latter played by Miss Suza Doane with orchestral accompaniment, comprised the evening's entertainment.

The performance of the Brahms' symphony must surely have appealed to his enemies, for it contains so many beauties—beauties of mood, beauties of color, of workmanship; in a word, a genuinely inspired work of art.

Mr. W. F. Apthorpe's remarks in the analytical program would lead one to expect a composition as a whole sombre in its savagery, full of gloom and mistiness and soul strife. As if to prove that he can be Allegro as well as Pensive, Ariel as well as Caliban, Brahms seems to have composed this symphony in the happiest frame of mind. There is much that is tragic, much that is dramatic, but not the gruesome, morbidly theatric exploitation of soul states that one often encounters in modern symphonic music. Health, magnificent, manly, mental health predominates; and color there is, mood coloring, subtle, swiftly transitory, darkling at times, but the basic keynote throughout is pitched high, blithe, sweetly eloquent and even fiery. The color scheme, as far as the instrumentation, is brighter, less turbid and generally clearer than much of Brahms' orchestral work. It must be confessed that his orchestral speech at times is stammering and crass, but it very often suits his moods. Why frame an epic with the airy trellises, the ornamental curvings of a piquant comedy? Brahms is Brahms, and we have to accept him and his shortcomings. The envelope is rough, even repelling, but the kernel is always sound and sweet. He reminds one in this particular of Robert Browning.

The orchestral garb of the beautiful third movement, the allegretto in C minor, seems to fit the orchestra better than does the instrumentation of the other three movements; upon its quaint, pathetic grace one cannot dwell sufficiently. It is a musical gem of the first water and is accorded a better setting than most of Brahms' precious musical stones. The symphony was played by Mr. Nikisch with a clear sympathetic fire, that burned brightly to the close. It was not the most favorable night for music, but the orchestra has seldom played better here. Dr. Dvorák's suite was extremely interesting in character and invention. It is built on characteristic dance motives, and its composer's ingenuity and deftness, even where the musical idea is slight, is extraordinary. Dvorák is the landscape painter among modern composers. He has genuine feeling for out of door scenes, he is breezy, sane, and his Bohemian blood sparkles and surges through this suite. The bagpipe drone of the præludium, the melancholy grace of the polka, the delightful measures of the menuet, the poetry of the romanza, admirable in its scoring for the woodwind, and the furiant finale, with its tangle of cross rhythms—bold, impetuous, galloping across country—and its closing chords, religious in color (Dr. Dvorák is a good Roman Catholic), all these made the suite delightfully good music.

It also was superbly played, though the tempi were open to criticism.

One wishes that Miss Suza Doane, who was a Reinecke pupil, could, in her piano playing have come up to the standard of the evening. But she is young, quite talented, and was very nervous, hence her playing sounded angular, awkward and constrained. She possesses a fluent technic, an incisive touch (often forced and hard), and has evidently been well schooled.

She was received well, and for encore played Liszt's setting of Mendelssohn's "Auf fliegenden gesanges" in anything but a poetic manner.

The evening closed with a brilliant performance of Wagner's pompous march, in which the orchestra was splendidly sonorous and satisfying. The third concert takes place January 12.

Boston Symphony Orchestra.

Brooklyn Concert.

ARTHUR NIKISCH, with his band of players from Boston, gave the second concert of this season under the auspices of the Brooklyn Philharmonic Society at the Academy of Music in that city on Saturday night, preceded as usual by the public rehearsal on Friday.

A reverse program was given, the "Euryanthe" overture being played last and Beethoven's C minor symphony first, followed by Xaver Scharwenka, who played his B flat minor piano concerto. Two movements from Berlioz' "Damnation of Faust" preceded the overture.

The marvelous virtuosity of the orchestra was never illustrated more forcibly than in the Berlioz numbers, and the C minor symphony was played with uncommon vigor and intensity, making it a memorable performance. Mr. Nikisch and his orchestra seemed to have been in excellent form, as they usually are when they play in the Brooklyn Academy of Music, an auditorium that is endowed with the best acoustic properties.

If anything, Scharwenka played his concerto better than ever before, in this country, at least, and he was materially aided by an accompaniment which could not be duplicated, as well as a superb Knabe grand piano. The instrument is a choice, artistic product, endowed with a beautiful, even quality of tone, a powerful bass and a brilliant, silvery treble. Its middle register contains a couple of octaves of singing tones which are simply delightful, doing their duty under the most severe treatment equally as well as with the use of piano passages. The piano is a great tribute to the artistic tendencies of the Knabe house and is deserving of the highest praise.

The next public rehearsal and concert of the Boston Symphony Orchestra in Brooklyn takes place January 13 and 14.

Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER.
IX Schwarzenbergstrasse 15,
November 26, 1892.

THE second philharmonic concert on Sunday last brought us two novelties, the overture to the comedy "Eine Nacht auf Carlstein," by Fibich, a modern composer of considerable talent, and a piano concerto by E. Lalo, dedicated to and played by Louis Diémer, of Paris. The overture was well received, and the composer called at the conclusion, and Louis Diémer gave a brilliant rendering of a most uninteresting composition, whose only virtue consists in its shortness. Diémer is a very good pianist, brilliant and possessing a beautiful touch and all requirements necessary to the true artist, but it seems a pity that he should have chosen such a work, in which he appeared to great disadvantage. However, he will be heard in a recital on Wednesday November 30, at which he will be assisted by Prof. Robert Fischhof, who with Diémer will play an original set of variations and a fugue, written for two pianos.

Johann Strauss has completed his new comic opera, "Prin. cess Ninetta," which will be heard for the first time at the Theatre an der Wien. He has also written a new waltz, which his brother Eduard will bring out at next Sunday's concert in the Musikvereinsaal. The name of the waltz has not yet been decided upon; in fact this part of the business seems to give Strauss more trouble than the composition itself. At the Opera the present unfavorable weather is playing havoc with some of the singers. Van Dyck has been on the sick list several times, and other operas had to be substituted. Van Dyck was also to have sung in Prague next Tuesday in "Lohengrin" for the benefit of the German Dramatic Association, but has cancelled this engagement also. Director Jahn when in Florence last week, bought the performing rights of Leoncavallo's new opera, "I Pagliacci," which will be heard here next season, Van Dyck creating the leading tenor rôle. "Signor Formica" is on the bill for several performances this week, but as it has not been very favorably received it will not remain much longer.

Miss Adele aus der Ohe gives a concert with orchestra on December 1, when she will play Beethoven's E flat major concerto, Tchaikowsky's B flat minor concerto and some piano soli by Chopin and Liszt. The orchestra will be conducted by Wilhelm Gericke. Mrs. Dory Burmeister-Petersen plays here next Saturday, also with orchestra, and her husband's piano concerto will be heard for the first time. Reisenauer gives his second and last recital on Saturday next, when he will play the thirty-two variations by Beethoven, and pieces by Liszt, Chopin, Schubert and Paderewski.

The second of the Hellmesberger Quartet evenings came off on Thursday, the 24th inst., when the following program was successfully carried out:

Quartet, A minor, op. 132. Beethoven
Trio, F major. Saint-Saëns
Quartet, E minor. Volkmann

The piano part in the Saint-Saëns trio was played by Miss Marianne Hirschfeld, a sister of Dr. Robert Hirschfeld,

the musical critic and professor of ethical culture at the conservatory. Miss Hirschfeld, a brilliant and talented pianist, acquitted herself with great success and was warmly applauded. The third concert in this series takes place on December 1.

The well-known Winkler Quartet began their season on Friday, the 25th, when they played to a large and appreciative audience. The program was as follows:

Quartet, G major, op. 76.....Haydn
Trio, E flat, major, for piano, clarinet and viola.....Mozart
Quartet, F major, op. 18.....Beethoven

Mr. Hugo Reinhold was the pianist and gave his valuable assistance in the Mozart trio.

Mrs. Russell and her daughter, whose approaching arrival I read about in THE MUSICAL COURIER, have reached Vienna and are already comfortably settled. Since beginning this letter I have had the pleasure of meeting Mr. Fibich, the composer of the new overture which created such a very favorable impression at the last Philharmonic concert. He is a native of Bohemia and a thorough musician and master of his art. Mr. Fibich studied under Moscheles, Reinecke and Vincenz Lachner, and has composed two operas which have been successfully performed in several large continental cities. It would certainly be well worth while for some of the large American symphony orchestras to take hold of this new overture, as it would prove a valuable and interesting acquisition.

Mrs. Selma Nicklass Kempner, a well-known teacher of singing and professor of vocal culture at the conservatory, gives her first recital December 3, to which I shall return in my next letter. Pauline Luca has quite recovered from her recent severe indisposition and is busy teaching again.

A promising young violinist, Carl Wehle, gave a concert on Wednesday, the 23d inst., with the following program:

Violin concerto, D major, op. 87 (first performance).....Eduard Lassen
Romance, F major.....Beethoven

and some pieces by Sauret and Wienawski. Mr. Wehle has recently returned from Berlin, where he has been studying with Joachim.

A pupil of Professor Grün, Miss Rosa Hochmann, gave her first concert here last week, and showed signs of unusual talent for one so young. She played the Max Bruch concerto for violin No. 1, G minor, the Chopin-Sarasate nocturne and Popper-Halir "Elfenreigen," finishing with Wienawski's "Faust phantasie." Miss Hochmann was assisted by Mr. Josef Fanta, who sang songs by Jensen and Brahms.

The Rosé Quartet will give two extra evenings, which will be managed by Alexander Rosé, in December and January. The soloists engaged are: Ludovico Breitner, the pianist of Paris, and Richard Mühlfeld, the clarinetist from Meiningen, who created the Clarinet Quintet of Brahms in Vienna, Berlin and London with the Joachim Quartet. Mr. Breitner plays a new piano-cello sonata of Godard's for the first time with Hummer, the cellist. Johann Strauss has to-day decided upon the name of his new waltz. It is to be called: "Märchen aus dem Orient," and will be conducted by the composer next Sunday for the first time.

RUDOLF KING.

Music in Boston.

Boston, December 11, 1892.

THERE was a lull last week. Our own Symphony Orchestra was a-journeing in foreign lands. Pianists busied themselves in the intellectual and physical training that is now demanded by a Boston audience. Several are still undergoing massage treatment of finger, wrist and forearm; believers in the Deppe theory extend this treatment. A violinist in the town makes it his trade thus to train pianists for the fray. He said to me the other day: "Did you go to so-and-so's recital? Well, I prepared him for it." The sponge may yet be added to the bottle in the combatant's dressing room. But who will train the audience, see that it has fair play, provide for breathing spells, and not allow it to be trod under after it has been knocked out by Herr Slugger's masterly performance of the second "Rhapsodie Javanaise" with its ingenious imitations of rebab, gambang, saron-barong, bonang-ageng and other exotic and pleasing instruments of music? Pianos have been repaired and strengthened for the coming recitals.

There was no singing in our musical vineyard, neither was there any shouting. The little music that was heard was imported. There were the Seidl and the Damrosch musicians the same afternoon in rival theatres; there was a concert by the Brodsky Quartet, and there was the singular female wailing that accompanied Miss Fanny Davenport's "massive and concrete" impersonation of the Serpent of the Nile, as invented and patented by Sardou.

I forget, there was a concert last evening in Tremont Temple, by the choirs of Appleton Chapel, Grace Church (Newton), and St. Paul's Church, in aid of the Free Hospital for Women. The program illustrated the development of English church music from the beginning of the sixteenth century. The concert was under the direction of Mr.

Warren A. Locke, the accomplished choirmaster and organist of St. Paul's.

I trust that the singers last week were reading the "Reminiscences" of Charles Santley, and that they will profit by the sage advice therein contained. You quoted a few days ago Santley's opinions concerning tobacco. He defied by his statement the noble army of professors. Take, for example, the great book "Le Chant," by Lemaire and Lavoix, the book that holds the final judgments of the court of last resort. "Tobacco should be rigorously proscribed, if the singer wishes to preserve all the qualities of his voice. Snuff irritates the mucous membrane; tobacco smoke attacks the coats of the back of the mouth and affects the pharynx to the injury of the voice." So, too, Victor Rokitsansky, in "Ueber Sänger und Singen," a singular book, not only cries out against tobacco; he insists on the singer keeping away from a smoke filled room. "If the singer has not enough will power to control his passionate craving for tobacco, let him only give way to desire in the open air." But there should be no smoking where there is a sensitive membrane. Rokitsansky, as a singer, did not meet the approval of Santley, and, indeed, the former is so loud in his denunciation of the plant "which goes far beyond all the panaceas, potable gold and philosopher's stones" that you are inclined to suspect him of a secret pipe before breakfast. On the other hand there is Sir Morell Mackenzie with a safe and judicious opinion:

Let the singer who wishes to keep in the "perfect way" refrain from inhaling the smoke, and let him take it as an axiom that the man in whom tobacco increases the flow of saliva to any marked degree is not intended by nature to smoke. Let him be strictly moderate in indulgence—the precise limits each man must settle for himself—and he will get all the good effect of the soothing plant without the bane which lurks in it when used to excess.

Now George Augustus Sala in a late number of his entertaining weekly pries into the habits of singers and quotes with approbation the advice of a Mr. Bishenden, who is described vaguely as "a singer of nineteen years experience." It is this: "Don't take nips of spirits for they destroy the voice and coating of the throat." Mr. Bishenden recommends port, claret or a light Italian wine, taken now and then at meals. The wisdom of the ancients is with him. In the rare, the extraordinarily rare, book by Cerone, the book that appeared as if by stealth at the dawning of the seventeenth century, may be found chapters concerning sins of singers, such as ingratitude and intemperance. Cerone thought that sopranos and altos, male or female, should water wine "because pure wine dries the voice and robs it of acuity." Tenors and basses, if they were young, and especially in the spring of the year, were advised to soften their wine a little, "for unmixed wine heats the stomach and makes the mouth dry and devoid of sonority." The old may drink as much as they please.

Annibal Gantez said (1643): "Women, apples and nuts injure the voice."

The ancients believed that singers should eat lightly. "Almonds, filberts, walnuts, dry the throat." In olden days they fasted before the performance, at other times they ate chiefly of vegetables, and so, according to Isidorus of Seville, the pagans called the singers of the early church *fabarii*, or bean eaters. Many of the old teachers are dumb, however, concerning diets. Tosi generalized: "Let the singer shun low and disreputable company, but above all such as abandon themselves to scandalous liberties."

Solomon was the great manager of his time. "I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts." Not only did he realize that "all was vanity and vexation of spirit and there was no profit under the sun;" he went further, and he warned the layman, as follows: "Use not much the company of a woman that is a singer lest thou be taken with her attempts." Truly is this advice that should be written in letters of gold over the desk of the musical editor of daily or weekly newspaper.

The moderns give freely of their counsel. Lemaire and Lavoix think everything may be eaten that is digested easily. "Never drink strong liquor; wine taken in small quantities, grog, and some mild liquors may serve as an excellent tonic." Dr. Segond approves of the wines of the South of France; he objects to liquor heavily charged with alcohol; he insists on the value of flesh, which is more nutritious than vegetables, and he recommends dark meat in preference to white. Stéphen de La Madelaine quotes the remark of Brouc, that the voice is the hygrometer of sobriety, and he argues for temperance that is cater-cousin to abstinence. He is convinced that alcohol is the sworn foe of the singer, who should guard strenuously against indulgence in a habit that induces neglect of work and ruin of health. Rokitsansky is sure that beer or wine in small quantity is safer for a singer to take before going on the stage than "nerve shattering coffee or tea;" but this drink should never be a habit, only taken "in the hour of

necessity." Nor should a cold draught be swallowed immediately after singing.

Theory is one thing and practise is another. The saws and the proverbs of antiquity show too well the perennial thirst of the singer. Musician, toss pot, malt worm, man fish, these words are unfortunately regarded as synonymous. The "glue of good fellowship" sticks more firmly than sage advice. But any exhibition of shocking examples who have won the applause of audiences in spite of the frowns of teachers and moralists must be deferred until another week. In this town the police looks after our musical interests in this one respect. The singer or player is driven by law from the restaurant at 11 o'clock at night. Alcoholic catarrh and consequent "depression of the ear" are thereby held in check. Then, too, the influence of our leading musicians is on the side of virtue. One abstains that he may have a clearer brain for poker. Another drinks freely of milk, and it is only in a rash native moment or on an occasional of national rejoicing that he betrays his passion for soda lemonade.

The Symphony Orchestra of New York, under the direction of Mr. Walter Damrosch, gave Friday afternoon, the 9th inst., the first of a series of four concerts at the Tremont Theatre. The program was as follows:

Symphony "Eroica".....Beethoven
Aria, "Faust".....Spohr
Miss Juch.
Suite for strings, "Aus Holberg's Zeit".....Grieg
"The Young Nun".....Schubert
Miss Juch.
Bacchanale "Tannhäuser".....Wagner

The program was not one of unusual interest, but the playing of the orchestra was excellent. The choirs were well balanced, the tone was pure, and in the stormier passages free from any suspicion of coarseness; the attack was sharp, and there was an unexaggerated observance of dynamic indications. The reading of Mr. Damrosch was distinguished by its sanity and by its reverence for the intentions of the composer. It is true that in the first movement of the symphony there was a touch of sentimentalism in consequence of slackening of pace and interpolated retards, but in his treatment of the so-called sentimental theme in B flat, Mr. Damrosch is not alone; he is one of a band of hyper-moderns. Miss Juch sang with intelligence but her voice showed too plainly the effect of hard and long-continued work and the wear and the tear of the ambulatory opera house. There was a large audience.

The same afternoon a concert in illustration of the development of the Wagnerian music drama was given at the Boston Theatre by the Metropolitan Orchestra, under Mr. Anton Seidl, assisted by Miss Fabris, Miss Stein, Mr. Fischer, "seven additional principal sopranos and contraltos from New York," and women voices of the Cecilia. The program included well-known excerpts from the Paris version of the "Tannhäuser" overture and bacchanale to the flower girl scene from "Parsifal."

The New York Symphony String Quartet, assisted by Mr. Damrosch, pianist, gave their first chamber concert in this city last evening in Chickering Hall. The program was as follows:

Quartet, D minor (Posth.).....Schubert
Sonata, violin and piano, op. 100.....Brahms
Quartet, F major, op. 59, No. 1.....Beethoven

This concert was enjoyed mightily by a large audience. The playing of the club was marked by precision, rhythmic swing and rare dramatic feeling. The strong personality of Mr. Brodsky took possession of his associates. Perhaps, at times, the critical hearer might have asked for less explosive emotion and longed for a more sustained pianissimo, when that nuance was demanded by the composer. There was so much, however, to praise, there was such musical virility in the expression of noble conception, that it would seem ungracious to complain of a few seeming blemishes that will no doubt disappear as soon as the members of the club gain more intimate relations from the experience that time alone can give. For your ideal string quartet does not spring up suddenly like the gourd of Jonah; it is a plant of slow growth. Mr. Damrosch appeared as an excellent ensemble player, and the Brahms' sonata as delivered by him and Mr. Brodsky was a genuine pleasure.

PHILIP HALE.

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Adolph Hoppe.

WE have the pleasure of presenting to our readers in this number a portrait of the young organist Mr. Adolph Hoppe. This gentleman possesses the highest testimonials from the Conservatory of Leipzig and favorable notices of his public performances by many of the leading journals of Germany. Dr. Otto Guenther, the head of that famous institution of musical education, writes:

Mr. Adolph Hoppe, of Karlsruhe, was admitted into the Royal Conservatory of Music in Leipzig on September 1, 1885. In the courses of instruction in the theory of music and composition, in piano playing (solo and ensemble), in organ playing, in choral singing and in the history and aesthetics of music he displayed "exemplary" (1.) earnestness, industry and zeal, and, with his great natural capacity, he made in his whole musical education such solid and artistically remarkable progress that the performances which he has already given to the public with brilliant success prove that in any position entrusted to him he will be found perfectly adapted and able to respond satisfactorily to the most extensive demands.

The moral character of Mr. Hoppe in the conservatory was "exemplary" (1.) in every respect.

Paul Homeyer, the organist at the Gewandhaus, who is also a professor in the conservatory, speaks in equally high terms. He writes: "It gives me great pleasure to be able to express to Mr. Adolph Hoppe my high appreciation of his science and skill, especially as organist and composer. His studies have been conscientious and he has already shown himself an organ virtuoso who can interpret easily, and especially musically, the most difficult classical and modern compositions. In the higher contrapuntal forms (canon, fugue and choral work) he possesses a remarkable facility of composition. Art will gain a great acquisition from Mr. Hoppe's talent, as soon as favorable opportunities summon him to the field of public activity."

The diploma which Mr. Hoppe possesses from the Royal Conservatory repeats the testimony already quoted by us from Dr. Guenther's letter, and adds that in the final examinations for piano and organ playing, he obtained by his performance of the concerto for organ (F major), by J. Rheinberger, on February 18, 1890, "great and well merited" recognition, and took part with equal success on May 15, 1889, in Rheinberger's quartet for piano, violin, viola and violoncello (op. 38, E flat major). The diploma is dated November 25, 1891.

At an organ concert at Freiburg, in Baden, he performed Bach's "Toccat," F major; Händel's "Largo," for organ, harp and violin, and Rheinberger's concerto in three movements, for organ, strings and three horns. "In the introductory number," a critic writes, "he displayed astonishing skill in the pedal work, which has to accompany, note for note, the rapid finger figure passages, and rendered every single note with excellent legato. But it was in the chief number, the Rheinberger concerto, that his virtuosity displayed itself most brilliantly, in which he exhibited remarkable delicacy and power in registration." Other journals speak of his "masterly performances," "his accuracy deserving all praise," "his thorough command of his instrument," and praise especially the performance of the solo cadenza for organ in the last movement of Rheinberger's concerto.

Mr. Hoppe was born in Kissingen, July 15, 1867, entered the Leipzig Conservatory September, 1885, and graduated "with honors" Easter, 1890. He speaks and writes English very well, and will possibly pay this country a visit in the near future. He certainly would be an acquisition to any church or synagogue as an organist and choir director.

Concert of Miss Lilian Chandler and Miss Hamlin.

ON Wednesday evening a concert was given by Miss Chandler, the Boston violinist, and Miss Hamlin, a singer, also from Boston, at Chickering Hall, with the assistance of Miss Soudarska, a Russian pianist. Miss Chandler and Miss Soudarska opened the program with Beethoven's "Kreutzer" sonata. This celestial and difficult work is a test of the ability of any artist to play, and I take pleasure in saying that both young ladies acquitted themselves admirably in it, and interpreted it in a manner that delighted the audience. The only thing to be criticised was the tempo, which was sadly hurried by the pianist at times, particularly in the adagio, which became almost an allegro. Miss Soudarska could not always restrain her fingers, and occasionally ran away from the violinist, not allowing her time to get in the artistic effects of which she was evidently capable.

Nevertheless, as a whole the performance of the sonata was a most enjoyable one, and Miss Chandler scored a hit in the variation with repeating notes. Miss Chandler's solo numbers were the "Airs Russes," by Wieniawski, and two dances by Sarasate. These were well played, although she was much hampered by a very poor accompanist.

Miss Hamlin has a good mezzo soprano of pure quality. Her first number was by Händel, and the second comprised two charming songs by Chadwick. Miss Soudarska is from the Moscow Conservatory, where she was a pupil

of Pabst, and is a very talented pianiste. She has a fine technic, fire and freedom, and that peculiar something which stamps the concert player. Her touch is very good, being musical and powerful. She played a romance by Rubinstein and a ballade by Chopin, and for an encore a magnificent etude, bristling with difficulties, by Paul Schloezer. This last was a veritable sensation, and will be repeated by Miss Soudarska on Wednesday evening at the Wolff-Hollman concert.

AMY FAY.

The Russian Choir Concert.

A RUSSIAN Folk Song Concert was given last Saturday night by Mrs. Lineff's Russian Choir of fifty singers at Music Hall. The program, a curious one indeed, was this:

PART FIRST—Songs from Great Russia.

Khorovod (Dance) Songs—
"Notchka" The Choir.
"Outitza" The Choir.
Possidelotschni (Social) Songs—
"Lootschina" Mrs. Lineff and Choir.
"Séni" The Choir.
Rekroutski (Recruiting) Song, "Ne beli Snegi" The Choir.
Bourlatski (Bargemen's) Song, "Ay, Ouchnem" The Choir.

PART SECOND—Songs from the Ukraina.

Lyrics—
"Chodit Soroka" Mrs. Lineff.
"Oi, ou Saadotkou" Women's Voices.
Humorous Song, "Hop, moi gretchaniki" Mrs. Lineff and Choir.
Rekroutski (Recruiting) Song, "Oi, ou Loooi" Mr. Borodkin and Choir.
Historical Songs—
"Oy i ne harazd" Men's Voices.
"Hay, ne divouite" Men's Voices.

PART THIRD—Modern Artistic Music.

Church Music, "Da Ispravitsia" Borotniansky
Messrs. Borodkin, Palin and Jakoubowsky and the Choir.
Operatic Music—
Maiden's chorus from "Eugene Onegin" Tchaikowsky
Bass air from "Rousslan" Glinka
Trio from "Roussalka" Dargomijsky
Mrs. Nesvitsky, Messrs. Borodkin and Jakoubowsky.
Slava (Gloria) from "Chovanstschina" Moussorgsky
The Choir.

Mr. H. E. Krehbiel, in a few well chosen words, described the salient characteristics of the Muscovitish folk songs and the eminently musical nature of the Russian peasant, who sings from the cradle to the grave. He also outlined the nature of the songs sung on this occasion.

The singing of this choir was in nowise vocally remarkable, but they sang with freedom, swing and unconscious polyphony the melancholy songs of their land. All the sadness, gladness, madness and badness of Russian life and character are in these folk songs, which are in turn jovial, sad, amorous and martial. The native costumes worn by the choir, the rhythmic swing of their bodies and the involuntary dancing that accompanied some of the songs made Music Hall stage an animated picture. Mrs. Lineff conducted.

The Wolff-Hollman Concert.

JOHANNES WOLFF, violinist, and Joseph Hollman, violoncellist, made their public debut in this city last Friday evening at Chickering Hall and achieved an instantaneous success. They are a pair of virtuosos who delight in those regions of their art wherein prevail deftness of execution, dazzling flights of pyrotechnics and effects eminently of the modern romantic school, overwrought in sentiment at times, but interesting and charming nevertheless. In a sober epoch of music, where seriousness and classical objectivity play a very important part, the artistic efforts of Messrs. Wolff and Hollman appear in the nature of a revival of the old palmy days of virtuosity. They are first and foremost virtuosos, then musicians; in either rôle they shine, and their success was well merited. Here was the program presented on this occasion:

Piano, violin, violoncello, trio in B flat Rubinstein
Messrs. Alexander Lambert, Johannes Wolff, Joseph Hollman.
Aria, "Suicidi," "La Gioconda" Ponchielli
Kate Rolla.
Violin, concert romantique Godard
Mr. Johannes Wolff.
Piano—
Barcarole Rubinstein
Etude de concert Moszkowski
Violoncello, andante and finale, in A minor Goltermann
Mr. Joseph Hollman.
Violin, ballade and polonaise Vieuxtemps
Mr. Johannes Wolff.
Songs—
"Still wie die Nacht" Boehm
"Chant Venetien" Bemberg
Kate Rolla.
Violoncello { Romance Hollman
{ Mazurka Mr. Joseph Hollman.
Accompanist, Mr. Victor Harris.

The trio was most respectably played, the three players

subordinating themselves with commendable unselfishness. Kate Rolla, an American singer—a Mrs. Rammelsberg by name—is better known abroad than in her native country. She was unwise in her selection of the "Gioconda" aria, for it needs the mise en scene of the operatic stage, besides her voice is much better adapted for a larger space than the Chickering Hall auditorium. In the Tosti encore Mrs. Rolla displayed a well trained vocal organ, much taste and an excellent style. She is vigorous and dramatic in manner, and is a welcome addition to the ranks of metropolitan concert singers. Mr. Wolff, whose personality is pleasing and amiable, at once gave us his artistic measure in the last three movements of Godard's seldom played concerto romantique in A minor.

Mr. Wolff's tone is pure, and if not large is musical and warm. He plays with the greatest facility, dash, and his bow work, staccato, cantabile and phrasing were alike admirable. He plays with what our Gallic friends would call "ravishing sentiment," and in his encore—a romance in F, from the violin suite by Franz Ries, he rather exaggerated the sentimental character of the piece. In the well-known canzonetta in B flat, in the Godard concerto, Mr. Wolff played with verve and elastic freedom. He phrases in most musical fashion and it is evident he is to the manner born. Of his mannerisms, likewise those of his colleagues, extended reference need not be made here. Abroad they are possibly necessary; here they are not. Music stands on its own merits and needs no adventitious boosting from personal peculiarities—Verb. Sap.

Mr. Hollman, the 'cellist, is not only the proud possessor of a magnificent instrument, but also of a magnificent tone. He fairly outsings in volume most contemporaneous 'cellists, though his technic, as deft and as finished as it is, by no means transcends that of several local artists. He plays with a sweep and warmth of style that is very taking. His is a very magnetic personality, and his success, like Mr. Wolff's, was indubitable. He played for encore after the antiquated Goltermann concerto, Schubert's "Ave Maria." He is as individual among 'cellists as Edouard de Reszké is among bass singers.

Mr. Lambert played, besides the piano part of the Rubinstein trio, the same composer's A minor barcarole and the G flat etude of Moszkowski with finish and genuine elegance. His tone has mellowed considerably and he well deserved the applause that followed his efforts. Mr. Victor Harris acquitted himself of his difficult and ungrateful task as accompanist with great credit and materially aided the artists of the evening in their efforts by his musicianly playing.

The first Wolff-Hollman matinee occurs this afternoon at Chickering Hall. Kate Rolla will again assist the artistic pair and Miss Soudarska will play the piano.

The second concerto will take place next Monday evening, in which Miss Jessie D. Shay, pianist, and Caroline Osterberg, soprano, will participate.

The First Kneisel Quartet Concert.

THE first concert by this most excellent chamber music organization occurred last Saturday afternoon at Chickering Hall, and was the first of a series of four, the second of which will be given January 14. The program on this occasion consisted of Haydn's quartet in D, Beethoven's quartet, op. 95, and Brahms' piano quartet in A, op. 26. The playing of the club was, as usual, distinguished by musical feeling and finish and in the Brahms number by intense fervor.

Mr. Arthur Nikisch presided most ably at the piano, and gave us a taste of his quality as a piano artist. He played with sustained fire, brilliancy and an intellectual grasp of his subject. The quartet is one of the most genial examples of Brahms. It fairly glows with healthy musical energy and beautiful themes. The scherzo was given superbly. The program was a well contrasted one, and Chickering Hall was well filled by earnest music lovers, for in the sanctuary of the string quartet the blasphemers and unbelievers must not intrude. It is a recondite art form, and is, alas, generally caviare to the public.

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Ecclesiastical Music Reform.

OUR own columns were lately occupied by some correspondence on the important subject of church music, as also were those of some of our Roman Catholic contemporaries. The question has been taken up in an authoritative manner by the Archbishop of Goa. His grace's pronouncement seems so generally important that we venture to quote the following summary of it from our contemporary, the Bombay "Catholic Examiner":

The archbishop in the first place upholds the Gregorian chant as the proper ecclesiastical chant, and characterizes as disloyalty to the Church any attempt to criticise or oppose its use and culture. But let us hear the archbishop's own instructive words: "It is necessary that we call the attention, especially of the parish priests, to the general abuses regarding sacred music, that important element of the liturgy, in order to extirpate them. The only proper music of the Church is that chant which, on account of its plainness, gravity and other excellent qualities, is best fitted to give due expression to the praises of God and to raise in the hearts of the faithful genuine sentiments of devotion and religion." After contrasting the heavenly effect of this kind of music on St. Augustine with the worldly distractions produced by the modern fashionable church music, he exclaims with indignation. "How far from the proper scope and object of sacred music are most of the figured compositions, whether vocal or instrumental, we hear in our churches!"

"The introduction of those worldly airs and harmonies which are in no relation with the character of the sacred text; those arbitrary transpositions, omissions, and lengthy repetitions of words; those flourishes and turbulent instrumental accompaniments totally disproportioned to the voices, are some of the general faults of our church music, all of which fall under the censure of the Pontifical decrees. They prolong beyond all reasonable measure the divine service; they distract the faithful, drawing their attention from the Holy Sacrifice, the preaching and the edifying ritual of the Church; they detain unduly the course of the sacred functions; they give occasion not only for people to go in and out during the time of the service, as if to take rest or to talk outside and disturb the others, but that many appear only just for benediction and the procession of the blessed sacrament, or stay away altogether—all this on account of those prolonged musical performances, which make one believe that the music was not to serve but to domineer over the divine worship. Music is, indeed, an important, but not the principal, part of the service, and if it does not keep to its proper object it would be better to exclude it altogether."

He urges on the parish priest to instruct efficaciously the "presidents of feasts" and the choir directors that all music which is too long, which savors of operatic and worldly tunes, which contains a mutilated text and disgusting repetitions, must be absolutely banished from the churches. If an organ is wanting and an orchestra is to be used, stringed instruments ought to prevail; no penetrating and heavy brass instruments are allowed; the vocal portions are to be supported by so many voices as not to be drowned by the noise of the instruments.—The "Tablet."

The Harlem Philharmonic Concert.

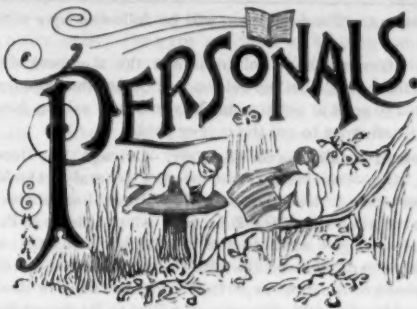
THE first public concert of the Harlem Philharmonic concert took place on Thursday evening of last week at Madison Hall. The orchestra, which is now in its second season, played throughout with admirable finish and balance, Mr. Henry T. Fleck conducting in a most able manner.

The novelty on the program was Edgar Tinel's "Tableau Symphonique," to which the orchestra did ample justice; it is in three movements. The work is well scored and full of tone color. The other orchestral numbers were Haydn's symphony in D, which was well and intelligently played, and the prelude to "The Master singers," in which the orchestra was not so successful.

Miss Emma Juch was the soloist and gave two arias in charming style. The public rehearsal as usual was given on the previous afternoon.

Christmas Number.—"The Book Buyer," Charles Scribner's Sons' bright and interesting publication, has in its Christmas number fairly outshone its previous record, both in richness and variety of illustrations and reading matter. "The American Hebrew" put forth December 2 an illustrated book supplement in addition to its already very well stocked issue. Particularly noticeable are the reviews of musical publications, which are comprehensively and ably done.

The Orpheus Society.—At the first private concert of the Orpheus Society, Arthur Mees conductor, which took place last Thursday evening at the concert hall of the Madison Square Garden, the soloists were Mrs. Anna Burch, soprano, and Joseph Hollman, 'cello. The society did most excellent work, showing the careful training and able conducting of Mr. Mees, and the soloists were well received. Mrs. Burch, as usual, came in for much applause. Mr. Albert E. Greenhalgh played, as he always does, with a fine appreciation of the artistic possibilities of the accompanist.



W. O. Forsyth Lectures and Plays.—One of Toronto's best musicians, Mr. W. O. Forsyth, recently lectured on modern piano technic at the Hamilton College of Music and subsequently played this program:

Papillons.....Schumann
"Consolation".....Liszt
Prelude.....Chopin
Valse.....
"Wiegand".....W. O. Forsyth
Menuet, op. 66.....S. Jadasohn
"Song of the South Wind".....W. O. Forsyth
"Bird Study".....Henselt

Miss Lewing Plays.—Miss Adele Lewing and the Boston Philharmonic Quintet Club gave a concert at the Fall River Academy of Music on December 2, with Alice Wentworth, soprano.

The Listemann String Quartet and Geo. J. Parker and Ellen Berg will be heard at the same place on December 19.

Avon Saxon.—Avon Saxon, the tenor, who sang in New York a couple of years ago, is delighting South Africans and has lately filled an engagement at the Kimberley Exhibition.

Albert Jungmann.—The composer Albert Jungmann, head of the publishing house of Albert Jungmann & C. Lerch, died November 7, in his sixty-eighth year.

Sigrid Arnoldson.—At Wiesbaden Miss Sigrid Arnoldson has been singing in "Carmen" with great applause, although she sang in the French language.

Tamagno.—The tenor Tamagno demands 10,000 lire a night from the Vienna Opera House.

The Hildachs.—Mr. and Mrs. Hildach had great success with their first popular Liederabend at the Singakademie, Berlin, November 23.

Rud. Herfurth.—Capellmeister R. Herfurth has resigned his position in the Philharmonic Orchestra, to take effect May 1.

Julius Hofmann.—Director Hofmann, of Cologne, will celebrate December 23 the twenty-fifth anniversary of his connection with the theatre.

Madeleine ten Hove.—A young pianist, Madeleine ten Hove, from Paris, played at a late concert in Munich with great applause, displaying brilliant technic and sympathetic execution.

Friese Bollmar.—This violinist, who has been for some time in retirement, will resume her concert career in Amsterdam.

A Popular French Composer.—Desrousseaux, the sweet singer of Lille, who recently died at the age of sixty-two, was known as a song writer far beyond the walls of his own city. One of his songs, "P'tit Quinquin," was very popular throughout France. It was finally sung and whistled to death. Desrousseaux wrote not less than eight volumes of songs, a large number of which will hold their popularity in Flanders for generations to come.

Emily Winant's Engagements.—Miss Emily Winant will sing in "The Messiah" with the Händel and Haydn, of Boston, on December 19, and at Brooklyn December 20. Miss Winant was also offered the engagement for "The Messiah" with the Händel and Haydn for December 25, but cannot be spared from the service at St. Thomas' Church on Christmas Day.

Brower—Eveningham.—The marriage is announced of Mr. Grant Brower, of Brooklyn, to Miss Fannie Eveningham, of Troy, N. Y., on December 7.

Bruchhausen.—Carl Bruchhausen, pianist, recently from Berlin (and pupil of Barth), has been engaged as instructor at the New York Conservatory of Music.

Rose Schottenfels' Success.—Miss Rose Schottenfels sang with great success at a recent concert of the Mozart Club, receiving two and three recalls after each number.

Anant Dvorak.—Referring to Antonin Dvorak's "Triple Overture," a morning contemporary speaks of it as "new," and as having been written shortly before the composer left Prague for New York. As a matter of fact, Dvorak, when in Birmingham last year, described the work as completed, and a synopsis of its "program" appeared a week or two later in the "Daily Telegraph."—London "Musical Times."

John H. Munsey.—Prof. John H. Munsey, organist of the North Baptist Church, in West Eleventh street, died on Sunday from a cerebral affection, at his residence, No. 141

West Sixty-third street. He was the son of William Munsey and was born in Gloucester, Mass., in 1846. He early displayed a talent for music and was sent to the Conservatory of Music in Boston, where he received his education. Last Thanksgiving Day he was stricken with the ailment which resulted in his death. He leaves a widow and one child.

Corinne Moore-Lawson.—This estimable artist will be heard during this season in New York under the management of Mr. Louis Blumenberg.

Death of Charles Rehm.—Charles Rehm, one of the oldest bandmasters in the United States, died at his home, No. 230 East Thirteenth street, Saturday morning. He had been ill for a long time. Mr. Rehm was born in Hanover, Germany. He received his first instruction in music when nine years old. His father and many of his relatives were musicians. When fifteen years old he joined the Seventh Infantry Band, stationed in Nienburg, Germany. In 1854 Mr. Rehm came to America and appeared as a cornet soloist in many concerts. In 1856 the members of Dodworth's Second Regiment Band elected him as their bandmaster. He was engaged also at Niblo's Garden in English and Italian opera. In 1859 he was elected a member of the New York Philharmonic Society. Later he became bandmaster of the Governor's Island Recruiting Service Band. At the time of the Civil War Mr. Rehm wrote "Our National Union March," which was dedicated to President Lincoln. In 1871 he was made bandmaster of the Twenty-second Regiment Band, of this city. In 1872 he received the appointment as bandmaster of the United States Military Academy Band, at West Point. Mr. Rehm resigned his place at West Point in 1887 because of illness. He was sixty-six years old. He leaves a widow, a daughter and a son.

Suppe Seriously Ill.—Suppe, the composer of "Boccaccio" and other charming operas, is seriously ill in Vienna.

Willem Coenen.—Clearly the inhabitants of Surinam are a grateful people. The eminent pianist, Mr. Willem Coenen—who, before he came to England in 1862, had lived in Surinam for eight years, and become well known there as a teacher and performer—has just returned from a vacation visit to the scene of his early triumphs. Thirty years is a long time, but the faithful Surinamites had not forgotten their former favorite. Of course he was asked to give a concert, and at its close he and his family were escorted by a torchlight procession, with military band, to the club, where a ball was given in their honor. Mr. Coenen was thanked by the president in the name of the company and replied, after which the festivities were kept up, report sayeth not till what hour. This, however, was not all. His departure on October 4 was the occasion of something very like a public demonstration. The Governor and a great crowd of friends accompanied la famille Coenen to the waterside; a small steamer, specially placed at their disposal by the Governor, conveyed them to their vessel, and the artillery band played till they were no longer within sight or hearing. After thirty years! Yea! the inhabitants of Surinam are a grateful people.—London "Musical Times."

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NOTICE.—The New York College of Music will remain open during the entire summer.



At the Holy Trinity.—Mr. Horatio W. Parker gave an organ recital at the Church of the Holy Trinity, in Forty-second street, last Saturday afternoon, assisted by Mr. David Williams. The program included Mendelssohn's sonata in F minor, op. 65, a group of Mr. Parker's own compositions and two movements from Widor's second symphony.

At the Casino.—Mr. Rudolph Aronson announces that the "Fencing Master" at the Casino has exceeded by several thousand dollars the first four weeks' receipts of the original run of "Erminie."

Cyril Tyler at Chickering Hall.—Master Cyril Tyler, the boy soprano, will be heard in two concerts at Chickering Hall, Thursday evening and Saturday afternoon of this week.

The Gounod Quartet.—The Gounod Quartet, of New York, will give a grand concert at Hardman Hall tomorrow (Thursday) at 8:15 p. m. The quartet consists of Miss Kathrin Hilke, soprano; Mrs. Antonia H. Sawyer, contralto; Mr. David G. Henderson, tenor; Mr. John C. Dempsey, bass-baritone, and Mr. William C. Carl, concert organist and musical director. Seats may be obtained at Shubert's.

Plainfield Melopoeia Concert.—Plainfield, N. J., December 7.—Plainfield society was out in force at the Casino of the Union County Country Club to-night. The occasion was the first private concert of the season of the Melopoeia Society. The society consists of over a hundred singers and prominent society people. It is under the leadership of William R. Chapman.

The Melopoeia was assisted by Miss Von Stosch, violinist, and Mrs. Alice Stoddard-Hollister, soprano, of New York; Mrs. John Faxon, of Pittsburg, Pa., formerly Miss Holmes, of Plainfield, contralto, and the Apollo Sixteen, of New York. The concert was a great success. It was the first of a series to be held throughout the winter.—"Times."

The Church Choral Society.—The first service of the Church Choral Society will be held to-morrow evening in the Church of Zion and St. Timothy, Fifty-seventh street, west of Eighth avenue. The works to be performed are Chadwick's "Phoenix Expirans," "Jubilate," Max Bruch, and "Veni Creator Spiritus," Mackenzie.

Barber's Recitals.—Mr. Wm. H. Barber gave the first of a series of three recitals at Chase Music Hall, Syracuse, on December 5, with an excellent program. The local papers highly praise his playing.

Charitable Amateurs.—The Drawing Room Players will give "King Cupid" at the American Art Galleries, Madison Square, south, to-morrow evening, the proceeds to go to deserving charities. Adele Læis Baldwin and Mr. Perry Averill are among the singers.

The Euterpe Society.—The Euterpe Chorus and Orchestra, of Brooklyn, gave a concert at the Brooklyn Academy last evening. C. Mortimer Wiske was the director and Mrs. Kate Rolla the soloist.

Debut of Lillian Russell II.—Lillian Russell II., the daughter of the prima donna, made her first appearance before the public last night in Steinway Hall, at a concert given by the pupils of Miss Bertha Brouil. Miss Russell is now eight years old, and by no means a musical prodigy. She is quick to learn, however, and last night she played as a piano solo a gavotte by Meyer, and gave no indication of stage fright. A little cousin of Miss Lillian Russell, Leona Schultze, was another of Miss Brouil's pupils who took part in the concert. The hall was well filled with the parents and friends of the young musicians, and every effort was applauded.—"Sun."

The Musical Protective Union.—The annual election of the officers of the Musical Mutual Protective Union took place yesterday at 64 East Fourth street. Alexander Bremer was re-elected president by a majority of five. The vice-president is Adolph Bernstein and the treasurer Ignatz Rosen.

The union has leased the Old Homestead, Ninetieth street and Third avenue, in order to be near the new quarters of the Aschenbroedel, their social club, at Eighty-sixth street and Third avenue. The union will get possession of its new quarters on January 1, and arrangements will be made for a procession of the 3,000 members of the union with their instruments from 64 East Fourth street to the Old

Homestead. The procession will be followed by a "comers."

Seventeen thousand dollars is due the members of the union from the Columbus Celebration Committee, and it was decided to send a petition to Mayor Grant asking him to use his influence to get the money paid.

Women Musicians for the Fair.—Chicago, Ill., December 5, 1893.—General Serrano, director general of the Mexican exhibit at the Columbian Exposition, has received a letter stating that Mrs. Diaz, wife of the Mexican President, is going to send to the fair, at her own expense, a woman's band of forty-five musicians. This band will be composed of the most expert artists to be found in Mexico.

From Mexico will also come the Eighth Regiment Band, considered the finest in the republic. This band was in Spain at the time of the dedicatory exercises this fall and was unable to be present in Chicago. Both these bands will remain at the fair from its opening until its close.

A Hatch Recital.—Mr. R. H. Hatch, a reciter of much merit, gave a concert at Hardman Hall, Tuesday afternoon of last week, before a large audience. He was assisted by Mr. J. H. McKinley, tenor, whose fine singing earned him many recalls, and Miss Bertha Behrens, who gave some excellent violin solos. Mrs. J. H. McKinley presided at the piano.

A New Pianist.—Mr. Sigmund Herzog, a new aspirant for pianistic laurels, made his debut at Steinway Hall Tuesday evening of last week. Mr. Herzog displays much technical ability and gives his numbers in an able and intelligent manner, and was ably assisted by Mr. Van Praay, violin. Mr. Herzog's numbers were solos by Chopin, Schumann, Henselt and Tausig, and, with Mr. Van Praay, Beethoven's sonata for piano and violin, op. 30, No. 3.

Morrissey Sues.—James W. Morrissey began suit in the Supreme Court, Circuit, last Monday week against Mrs. Emma E. Raymond and Mary E. C. Bancker, composer and librettist of "Dovetta," an unsuccessful opera produced by James C. Duff some years ago, to recover \$5,000 for breach of contract. He claims that after signing a contract to produce the opera for \$5,000 the opera was given to Mr. Duff, who received a higher sum for its production.

The Shay-Hartmann Concert.—Miss Jessie D. Shay, piano, and Master Arthur Hartmann, violin, pupils of the New York College of Music, gave a concert at Chickering Hall Tuesday evening of last week, assisted by Mr. Victor Clodio, tenor. Master Hartmann played the De Beriot concerto No. 7 surprisingly well, and certainly shows more than ordinary talent. His tone is very crude at times, but he shows remarkable skill in his left-hand work. Miss Shay played well, but she has appeared to better advantage than she did at this concert. The program was the following:

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| Sonata, op. 88 (first movement) | Chopin |
| Miss Jessie D. Shay. | |
| Concerto, No. 7 | De Beriot |
| Master Arthur Hartmann. | |
| Tenor solo, "Le Réve du Prisonnier" | Rubinstein |
| Mr. Victor Clodio. | |
| Piano solo, Etude de Concert | Schliözer |
| Miss Jessie D. Shay. | |
| Violin solos, Etude de Concert | Liszt |
| Violin solos, "Romanze" | Nacház |
| Mazourka | Wienawski |
| Master Arthur Hartmann. | |
| Tenor solo, aria from "L'Africaine" | Meyerbeer |
| Mr. Victor Clodio. | |
| Piano solo, Rhapsodie No. 12 | Liszt |
| Miss Jessie D. Shay. | |
| Violin solos, "Sarabande" | Böhm |
| Hungarian | Hauser |
| Master Arthur Hartmann. | |

The Wagner Museum.—Mr. Louis Blumenberg, who is the sole representative of the Wagner Museum of Vienna, the property of Nicolaus Oesterlein, declares that, notwithstanding the statement in last Sunday's "Sun," the museum will not be sold except as an entirety, and that negotiations are afoot to capture it for this city.

Fursch-Madi.—Fursch-Madi, the well-known dramatic soprano, writes to THE MUSICAL COURIER corroborating the rumor that she has severed her professional relations with the New York College of Music. She will continue to receive her private pupils at her residence, 129 East Sixtieth street, as before.

An American Conservatory Concert.—The following is the program of a concert to be given by Mr. Harrison M. Wild and Mrs. Ragna Linné Strobbe, of the American Conservatory of Music, at Chickering Hall, Chicago, to-morrow afternoon: Sonata, op. 27, No. 2, Beethoven, Mr. Wild; aria, "Ah, Perfido," Beethoven, Mrs. Strobbe; prelude and fugue, G major, Bach; gigue and variations, op. 91, Raff, Mr. Wild; "Au Printemps," Gounod, Mrs. Strobbe; barcarolle, G major; waltz, "Le Bal," Rubinstein, Mr. Wild; "Dreams," Strelzki, Mrs. Strobbe; nocturne, op. 27, No. 2; berceuse; scherzo, op. 31, B flat minor, Chopin, Mr. Wild.

Mrs. Crane's Concert.—Mrs. Ogden Crane, assisted by her pupils, gave a concert at Chickering Hall on Saturday evening of last week, with a well chosen but lengthy program of twenty-one numbers. The principal soloists were Miss Hattie Diamant, Miss Cecilia E. Way, Miss Grace

Tiets, Miss Julia Stilling and Mrs. J. H. Hollingsworth, all of whom gave performances which were a credit to their teacher. Mrs. Crane gave a solo from "La Gioconda," and with Miss Way a duet from the same opera in a brilliant and pleasing manner. The chorus was heard to advantage in several numbers, as well as in Ring's cantata, the "Wails."

Sunday Concerts.—There were three concerts last Sunday. Naham Franko gave a popular concert at the Academy of Music in the afternoon, at which Campanini and other soloists appeared. Seidl and his orchestra gave this program at Lenox Lyceum in the evening before an overflowing house:

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|---|---------------------|
| Scenes des Fédies | Massenet |
| (Horn solo, Mr. Pieper.) | |
| "Adriano's" aria, "Rienzi" | Wagner |
| Miss Gertrude Stein. | |
| Aria, "Eri Tu" | Verdi |
| Mr. Galassi. | |
| "Peer Gynt" | Grieg |
| For string orchestra. | |
| "Cavalleria Rusticana" | Mascagni |
| The original cast: | |
| Santuzza | Basta Tavary |
| Lola | Miss Gertrude Stein |
| Turiddu | Italo Campanini |
| Alfio | Antonio Galassi |
| Conductor | Mr. Anton Seidl |
| "Siegfried's Rhine Journey" | |
| "Siegfried's" Death (funeral music) | Richard Wagner |
| Prelude and glorification from "Parsifal" | |

At the Music Hall Walter Damrosch and his orchestra played a program consisting of selections from Bizet, Saint-Saëns and Wagner. Lillian Blauvelt, Corinne Moore-Lawson, Andres Anton and Luigi Sartori sang numbers from "Les Huguenots," with the assistance of the Damrosch operatic chorus of 250. Next Sunday night Ovide Musin, the favorite violin virtuoso, will play and his wife, Anna Louise Tanner-Musin, will sing. They will certainly be accorded a warm welcome.

At Cincinnati.—The fourth of a series of twenty Saturday evening concerts, given under the direction of the Cincinnati College of Music, occurred last Saturday evening, Miss Cecilia Gaul and a string quartet taking part. The program included the Paderewski sonata for piano and violin, op. 13, and the Mozart quartet, No. 17.

A Venezuelan Pianist.—Mr. Redescal Uzcategui, a Venezuelan pianist, made his debut at Hardman Hall Saturday evening of last week, assisted by Miss Corinne Florence, soprano; Mr. Naham Franko, violin, and Mr. Harry Pepper. Mr. Uzcategui selected for his numbers the "Rhapsodie d'Auvergne" of Saint-Saëns, Chopin's polonaise in A flat (op. 53) and his own sonata in E minor. His performance was a pleasant surprise to many, for his playing was extremely brilliant, and he gave his numbers with a depth of expression that was admirable. Mr. Uzcategui is yet a young man, and promises well. His support was competent, and he can be credited with a decided artistic success.

This Is Official.—The following notice is from Mr. Hammerstein: "The subscriptions for boxes and seats for Mr. Hammerstein's forthcoming season of grand opera in English at his Manhattan Opera House are beginning to assume such proportions that Mr. Hammerstein feels confident of ultimate satisfactory results, and in consequence of which it has been decided to begin chorus rehearsals next week. Mr. Charles Wilson, the stage manager, has arrived from Europe, and Mr. Durward Lely, the tenor, Conrad Behrens, the basso, and Otto Rathjens, the baritone, engaged by Mr. Hammerstein, are to leave Europe next week. Should the subscription list, however, fall below the requirements, Mr. Hammerstein will not give opera in New York, but send his company to Boston, Baltimore, St. Louis and Chicago, from where absolute guarantees have been offered."

The Philharmonic Society.—The second concert of the Philharmonic Society will be given at Music Hall next Saturday night, preceded by the usual rehearsal on Friday afternoon. The program consists of Goldmark's "Prometheus Bound," overture; Beethoven's G major piano concerto, with F. B. Busoni as soloist; Paul Gilson's new symphonic study, "La Mer," and Dvorák's first symphony, which will be conducted by the composer.

At the Klausner Institute.—A concert was given by the pupils of the Klausner Music Institute, Milwaukee Wednesday evening of last week.

Wants to Lead Gilmore's Band.—Jules Levy, the cornetist, is a candidate for the position of leader to Gilmore's Band.

Mr. Levy is indignant at the charge made that he took out his naturalization papers simply to make him eligible for appointment. He says that he has been living in this country for a great many years and took out his first papers July 17, 1887, and, as required by law, waited five years before making application for full citizenship. He is proud of his adopted country, and has his papers in a big gilt frame hung against the parlor wall.

Mr. Levy says that Mr. Reeves is not, as many people suppose, the leader of the Twenty-second Regiment Band, but was simply the choice of the members of the band as the one who should fill out the remainder of the season's tour.—"World."



New Works in Italy.—There have been lately produced in Italy three new operettas, "Il Burgomaestro," by Lombardo and Graffina, at Rome; "Il Dottore Tamarindo," at Pavia, and "Nannina," by Scognamiglio; and at Verona an opera, "La Tradita," by Cusinati. The last is said to have achieved a success.

Leipzig Conservatory.—At the annual concert in memory of Dr. Justus RADIUS Miss Marie Hansen, of Melbourne; Miss Mamie Dirkes, of Boston, and Mr. Turner, of London, appeared. Miss Dirkes is a pianist, the others vocalists.

New Opera at Prague.—A comic opera, "Fraquita," by Covarovic, was performed successfully for the first time at the National Theatre.

Fanny Copca.—Such was the name announced as that of a lady who gave a concert lately at Berlin. Great discussion arose as to her nationality, Bulgaria, Russia and Roumania all being named. When she appeared she was recognized as Franziska Kopka, who years ago was a singer in operetta.

A Noble Singer.—No less a person than the Baroness Grivot de Grandcourt announces a concert at the Berlin Singakademie, with Schumann's "Frauenliebe und Leben."

The Germans in Rome.—Dr. Spiro has organized in Rome a German choral society, which will give its first concert on Beethoven's birthday, December 17.

Sunday Rehearsals.—The police at Wiesbaden have forbidden rehearsals on Sunday, to the great delight of the artists.

The Frankfurt Quartet.—The Frankfurt Vocal Quartet gave at its concert on December 7, at Berlin, a new work by Max Bruch, "Siechentrost," for soloists and quartet, and Brahms' "Liebeslieder."

"Mlada" at St. Petersburg.—The new ballet opera by Rimsky Korsakoff was produced October 20. The libretto is poor, the score is described as being interesting from its original, extravagant, at times shocking, instrumental combinations; but it is, from its rhythmical caprices, the most difficult ever given in St. Petersburg in respect to the collaboration of soloists, orchestra, chorus and ballet. Marks of public disapproval were heard on the second night. The "Signale" opines that it would have a sensational success in Paris.

Playing Under the Management of Hermann Wolff.—A batch of programs has just come to hand of recent performances under the management of Hermann Wolff at Berlin. They read as follows:

November 25.—Georg Liebling and the Philharmonic Orchestra, under Rud. Herfurth. Duxsen grand piano.

November 24.—Albertina Rump, vocalist, and Emma Koch, pianist, with Berlin Philharmonic Society, under Moritz Moszkowski. Bechstein grand piano.

November 22.—Fanny Copca, vocalist; Alice Reinshagen, pianist. Bechstein grand piano.

November 22.—Milly Martina, vocalist; Soma Pick-Steiner, violinist.

November 24.—Emma and Ida Wooge, vocal duets; Auguste Götz-Lehmann, pianist, and Felix Meyer, violinist. Bechstein grand piano.

November 26.—Arno Hilf, violinist, and Berlin Philharmonic Orchestra, under Rud. Herfurth.

Bach's New Opera.—The much heralded and often delayed opera, "Irmengarda," by Chevalier Bach, has at last been produced in London, and has done nothing to enhance the reputation of its composer. It does not contain any marked merit that will insure its success. It has not even a stirring climax wherewith to create a final impression for good upon the listener. Chevalier Bach has learned a trick or two from Mascagni, but he does not reach the Italian's grasp of passionate power.

"Irmengarda" is the chief of a warlike band of women who have sworn to save a town besieged by "King Conrad." She enters the enemy's camp, and being recognized by an old admirer is in danger of being executed as a spy. The king, however, proposes to make her the bearer of a friendly message to the inhabitants of the beleaguered city, and "Irmengarda" is able to announce to her sisters in arms that they are at liberty to leave the city and to carry off that which they hold most precious. They walk out with their husbands and lovers and fathers on their backs. At least, we are led to suppose so,

for the evacuation is not staged. The besiegers enter and the opera ends. The gaps are filled up by harp solos and trumpet calls, truly amateurish in their frequency.

Harris' Hobby.—Sir Augustus Harris has revived a long cherished plan—the formation in London of a permanent operatic orchestra. His former efforts in this direction have been thwarted by the difficulty of persuading first-class musicians, especially wind instrument players, to attach themselves exclusively to him, abandoning all other engagements. At all the first-class concerts held in London, and at all performances of opera the same faces are constantly to be seen of the leading men of the profession. These will not give up their independence. Sir Augustus will have to be content with men of lesser eminence and experience if he desires to carry out his idea of converting a band into a permanent institution, working ten months out of twelve, and giving classical and promenade concerts when not engaged in opera. By constant practice and association together they would, however, become so perfect as to compensate for any loss through the absence of the real leaders of the profession, and if, in addition, he could secure the services of Richter or a conductor of nearly equal ability, he could probably soon command a body of musicians unequalled in Europe.

"Phœbus and Pan."—Bach's "drama per Musica" bearing this title was lately performed by the pupils of the Basel Music School. The air of Phœbus is a genuine Bach air in grand style, that of Pan comic or even grotesque. In the former Bach intended to characterize his own style, in the latter the more modern methods.

Geneva.—The new organ at Eaux Vives was inaugurated October 22 by a concert. The organists were Barbican, Rotschy and Rieu.

Philipp Ruefer.—The composer of "Merlin" is busy composing a new opera, to be named "Ingo," based on Freytag's novel.

Adolf Wallnofer.—This composer's grand opera "Eddystone," produced with great success at Prague, will be given at the opera house at Schwerin.

Rimsky-Korsakoff.—It is doubtful whether the new opera "Little Snowwhite" of this composer will be produced this season at Moscow.

A. Entsch.—The old Berlin agency of A. Entsch is dissolved. Theodor Entsch takes the publishing department and will devote himself to the sale of musical and dramatic works, and transfers the making engagements, the disposing of performing rights, &c., to Emil Ledner, his partner.

"A Santa Lucia."—The production of this opera on November 16 was the first instance in which an Italian opera was produced in Berlin.

Busser.—At a late public performance of the Academy of Arts, Paris, the cantata "Amadis," of this writer, one of this year's composition prizes, was performed with success.

A Wunderkind.—Rauol Koszalski, aged seven years, gave a concert at Dresden lately. He played pieces by Bach, Mozart, Schubert, Chopin, Liszt, Rubinstein, and a "Gavotte" and "Walzes" of his own composition, which are numbered op. 43 and op. 46!

The Meistersinger.—Curt Mey has written a book, "Der Meistersang in Geschichte und Kunst." In the first part he treats of the rise and history of the Meistersingers, the tablature, the laws and regulations and examinations of the craft. In the second he examines Wagner's use of the old historical materials.

Cost of Concert Halls.—The following figures are given in the Allgemeiner Deutscher Kalender as to the rent of halls in Berlin. Concert House, with Meyseder's Orchestra, 750 marks; the Singakademie, 1,300 places, 210,280 marks; Bechstein, 500 places, 160 marks; Society of Friends, 580 places, 125 marks; Arnim's Hotel, 450 places, 100 marks; Arkitekten Haus, 400 places, and Römischer Hof, 300 places, each 75 marks; the hall of the Nord Deutscher Hof, 200 places, can be had for 60 marks and that of the City Hotel, 350 places, for 36 to 50 marks. Of course there are other expenses. At the Singakademie an appearance without assistance will cost 500 marks, while a concert with orchestra costs 1,000 to 1,200 marks.

Music in London.—London, December 3.—The Paderewski fever is raging here as madly as ever. Every seat has been sold for the recital which the great pianist will give on Tuesday next. Paderewski will go to Paris a week from Sunday for the purpose of consulting his physician before he starts for America.

The Duke of Edinburgh led the orchestra at the performance on Thursday of Mackenzie's "Dream of Jubal," which was given at the Plymouth Guildhall in behalf of charity. The royal leader used his magnificent Stradivarius violin, which had been on view at the Vienna Dramatic and Musical Exhibition.

Louise Natali's Debut.—Louise Natali made her debut with the Italian Opera Company at Lisbon on the 16th of last month, singing the title rôle in "Lucia di Lammermoor." She is reported to have made a great success.

The Hall Concert.

THE first of a series of three chamber music concerts to be given by Mr. Walter J. Hall took place in the chamber music hall of the Music Hall Thursday evening last, Mr. Hall having on this occasion the assistance of the members of the Beethoven String Quartet. The numbers given were: Trio, for piano, violin and violoncello, B flat major, op. 52, Rubinstein; piano solos, Étude de Concert, Rhapsodie Hongroise, No. VIII., Liszt; introduction and polonaise, for piano and violoncello, C major, op. 3, Chopin; quartet, for piano, violin, viola and violoncello, C major, op. 27 (new), Arthur Foote. Mr. Hall is an excellent ensemble player and his solo work is marked by a breadth of style that are admirable. The support was fully adequate.

Lafayette Avenue Presbyterian Church.

LAFAYETTE AVENUE AND OXFORD STREET, BROOKLYN, N. Y., December 11, 1892.

SERVICE of song at above church December 18, 1892. This will be Forefathers' Day. In the evening the pastor will preach a sermon on "The Hollanders as Makers of America." The choir will sing only "old-time music" of the best type.

ORDER OF SERVICE.

| | |
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| Organ prelude, Thema and variation in A..... | Hesse |
| Anthem, "Lift Up Your Heads"..... | Hopkins |
| Hymn, "Loving Kindness"..... | Welsh Tune |
| Anthem, "O Lord, our Governor"..... | Marcello |
| Duet, "It is of the Lord's great mercies"..... | Molique |
| Anthem, "Strike the Cymbal"..... | Paducci |
| Solo, "Flee as a Bird"..... | Ancient |
| Chorus, "The Lord is Great"..... | Righini |
| Hymn, "Forefathers' Day"..... | Händel |
| Organ postlude, "Gothic March"..... | Guilmant |

QUARTET.

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|----------------------------|--------------------|
| Miss Marie Van..... | Soprano |
| Miss Tirzah P. Hamlen..... | Alto |
| Mr. Wm. R. Williams..... | Tenor |
| Mr. Frederic Reddall..... | Bass |
| Chorus..... | Thirty-five voices |

JOHN HYATT BREWER, Organist and Choirmaster.

Callers.—Mr. Arthur Nikisch, Alwin Schroeder, the solo 'cellist of the Boston Symphony Orchestra; Clementine De Vere-Sapio, the popular soprano; Miss Fannie Hartz, the well-known pianist, were callers at this office last week.

The National Conservatory.—A well executed program was that given at the students' monthly concert of the National Conservatory of Music, 126 and 128 East Seventeenth street, last Monday evening. Here it is:

| | |
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| Duo..... | Rode |
| Misses Emerson and Jennysa..... | Liszt |
| Song, "Loreley"..... | Miss Annie Wilson. |
| Piano solo, Etudes I, 2, 3, op. 35..... | Chopin |
| Miss Mabel Phipps..... | Vieuxtemps |
| Violin solo, Fantaisie on a Russian theme..... | Mr. Daniel Visanska. |
| Concerto, first movement..... | Miss Bertha Visanska. |
| Aria, from "Gioconda"..... | Ponchielli |
| Solo de Concert, No. 1..... | Demersseman |
| Mr. Frank Badollet..... | |

A Sacred Concert.—A sacred concert was given at All Saints' Church, 129th street and Madison avenue, last Sunday evening, under the direction of Mr. Emilio Pizzi.

The following was the program: Vespers, Deus in adjutorium, Dixit Dominus, Marzo; quartet and chorus of All Saints' choir; tertetto, Ti prego, O Padre, Nicolai, Miss H. Ammerman, Mr. Albert Pardo, Mr. Herman Hovemann; Largo, Händel, orchestra; Quartet, oratorio, "Elijah," Mendelssohn, Miss H. Ammerman, soprano, Miss M. Higgins, contralto, Mr. Albert Pardo, tenor, Mr. Herman Hovemann, bass; 'cello solo, Rubinstein; Magnificat (Vespers), Marzo, quartet and chorus of All Saints' choir; "Ave Maria," Emilio Pizzi; contralto solo, Antonia H. Sawyer, with orchestra; Tantum ergo (Benediction), quartet and chorus of All Saints' choir; Te Deum, Buck, quartet, chorus and orchestra. Miss Sawyer scored the success of the evening with Mr. Pizzi's charming "Ave Maria."

Miss Kelley's Ill Health.—Miss Anna Luella Kelley, for many years the soprano of the Madison Avenue Baptist Church and long accounted one of New York's best singers, has resigned her position on account of her health, and will spend the winter in California. Miss Ida Belle Cooley has been chosen her successor. Mrs. Martens is substituting for Mrs. William Edward Mulligan, the contralto of the choir, during the latter's indisposition.

J. H. Clendenning's Lecture.—J. H. Clendenning lectured on the "Folklore of Music" to the pupils of the Conservatory of Music at Fort Smith, Ark., on December 5.

Mozart Symphony Club.—The concert of the Mozart Symphony Club, of New York, at Erie, Pa., under the auspices of G. W. Hunt, on December 9, proved a success. All the members of the company were in good form and Mr. Percy Mitchell, who succeeded John F. Rhodes as first violinist, was well received. Miss Toulwin, the harpist, and Messrs. Stoelzer and Blodick, as well as Miss Riegg, were heartily encored.

ROBERT SCHUMANN,

HIS PIANO WORKS.

BY FR. NIECKS.

(Concluded.)

AND now let us try to ascertain what these grosser elements of Schumann's style, the more prominent points of his piano technique, are:

It often appears as if the peculiar notation of Schumann might be rendered more simple; but if you try you will find in most cases that the effect is no longer the same. Moscheles made some such objection to Schumann, which the latter answered thus: "You must make allowance for some things in my notation. I really do not know how to write the three A flats one above the other in any other way. The high A flat is only to sound softly after the others, and therefore I did not know how to write otherwise."

No doubt Schumann would have given a similar answer to other objections of the same kind, and, I think, on the whole with justice. Still it must be admitted that the interlacing and crossing of parts, unless carefully rendered with light and shade, and perhaps in some cases even then, causes at times obscurity, where the eye must come to the assistance of the ear. This weakness is closely connected with the composer's virtues, and is, no less than these, characteristic of his nature. Indeed, the peculiar mental characteristics of Schumann are mirrored in his style. The warmth of heart, the pure sensuousness, find expression in the full extended chords.

Were you to go over all the piano literature since Dussek, who was one of the first to make use of the far-stretched chords, you would not find one who produced by means of them such mellow richness of tone, such Titianesque coloring. With most composers these chords have generally either a lumpiness or emptiness about them; with him they have either a soft, transparent substantiality, or the glitter and elasticity of burnished steel. In connection with this, I may also mention the distribution of parts, the assigning of the melody to the bass.

Sometimes, also, its distribution among different parts, all which is so unlike the common arpeggio trick introduced by Thalberg or Parish-Alvars that I have already called it a kind of scoring, as it has an effect like that of different voices or instruments. See also "Scenes of Childhood," No. 12; "The Child Falling Asleep" (Vol. II., p. 366 of Pauer's edition). The dreamy yearning, the losing himself in infinite longing, are manifested in the frequent syncopations, which sometimes also express a breathless excitement, in which case the accented part of the bar usually occupied by the bass note is often left open and the accompaniment on the melody and accompaniment continue again on the unaccented part of the bar. The "Davidsbündler" affords many different examples.

Schumann's habit of playing much with the pedal raised must not be forgotten here, as it is related to the same characteristic.

The rich tracery of suspensions, changing and passing notes, point to the romantic transcendental in Schumann's nature; so does likewise the combination of the binary and ternary rhythm.

What gives especially a strong appearance of truthfulness to Schumann's music is the manner in which he commences his pieces; eschewing all formality he plunges at once in medias res. Not seldom he begins as if something else had gone before, just as a man who has been meditating will on a sudden turn round on his companion and startle him with a thought the drift of which the latter cannot at first understand; or he breaks out like one whose feelings have been long pent up, and cannot longer be restrained.

It would require a treatise by itself were I to go into a detailed analysis of Schumann's achievements as a harmonist. What were then novelties, the unprepared dissonances, the successions of distantly related keys and chords, need no longer be justified; they are recognized as legitimate, and indeed have become quite familiar to us. But what seems to be less understood is that such a revolution in practice—boldly begun by Beethoven, continued by Schumann and Chopin, and seemingly brought to its culminating point by Liszt and Wagner—necessitates also a like revolution in theory. What we require is a simplified system of harmony, first of all a simpler nomenclature. Many awe inspiring and sorely puzzling chords of the composers of our day would become plain enough if, instead of speaking of chords of the eleventh, thirteenth, or of such and such an inversion of such and such a chord with such and such chromatically altered intervals, we would cease to look upon them as independent chords, and think of them only in connection with other chords, of which they are retardations. So also many strange successions will find their explanation in an ellipsis. However, this is not the place to discuss this matter. At some other time I may perhaps be permitted to enlarge upon it, and explain my view in full.

And now a few words in conclusion. There is a notion pretty generally entertained that if Schumann had received

a more systematic art training he might have obtained a still greater success in his artist career. This, however, seems to be questionable. In calculating such possibilities, the character of the individual has to be taken into account. What is good for one may be hurtful for another; and what is a gain in one respect may be a loss in another. It cannot be denied that if Schumann had gone through the usual course of studies before publishing, the world would not have seen such immature compositions as the "Air on the Name of Abegg, with Variations," the "Papillons," the "Intermezzi;" and it would not have lost much; but very likely he would not have given us the "Davidsbündler," the "Carnaval," the "Kreisleriana," the "Novelletten" either, and this would have been a grievous loss indeed. We are too apt to confound form with particular kinds of form. Now a piece may have an excellent form, and yet not belong to any of the conventional forms we know.

Thus also in other branches of our art, systematized fashions are often mistaken for invariable laws of Nature. Take, for instance, a survey of the history of harmony, its systems and their vicissitudes. Now if Schumann had learned his lesson well he would have had a great deal to unlearn before he could have done justice to his peculiar gift; and, as we all know, it is more difficult to unlearn than to learn. Schumann's sonatas, op. 11, 14 and 22 leave much to be desired; but their shortcomings are due to their pretension to be what they were not and could not be. There is a jarring of contents and form. Still these attempts to create larger works, although not wholly successful, had a beneficial influence upon those that succeeded them. The "Kreisleriana" and "Novelletten" would not have been possible without such discipline, by which he strengthened his mental grasp. His first compositions are short and simple pieces; here we have larger and complex pictures, I for my part do not regret that Schumann did not receive what is generally considered the proper preparation for a composer, for it is my opinion that it would have shorn the poet of much of his originality and spontaneity; and it is questionable whether even at such a cost he could have attained the highest degree of excellence as regards classical form. His was a peculiar nature and must not be judged by the common standard.

The great merit of Schumann is to have opened a new vein of musical thought. Perhaps he has not always been able to give to this thought that perfection of form of which it is capable; but in some instances the nature of the thought may have precluded a nearer approach to perfection. There are qualities which in their highest state of perfection are incompatible with each other; they can be joined only in a diluted, inferior degree. Can you imagine the emotional expressiveness of the later Greek sculptors combined with the sublime grandeur of a Phidias? How is it possible to combine the different qualities of a Palestrina and Pergolesi, a Bach and Haydn, or even a Mozart and Beethoven, or a Mozart and Glück? They exclude each other to a certain extent. An artist has either a genre—that is, he excels in one specialty—or he has one of those wide-reaching powerful minds that sum up individuals and ages. Schubert is greater in song than Beethoven; Chopin has done things which Beethoven could not have accomplished; and yet who doubts that he is greater than either of them, and still will tower in his solitary grandeur when they and all that pertains to them have crumbled into dust? Schumann belongs rather to the former than to the latter class; he rather possesses some qualities in a high state of perfection than unites many in complete harmoniousness; his music has more of the individual than of the universal.

However, although I hold that the contents of Schumann's works was not in all instances capable of a perfection of form such as we find in the works of his contemporary, Mendelssohn, I admit that his thought might have found a more perfect expression if he had allowed it to crystallize. At times one may say of it: *Elle n'a pas assez passé par l'âme*. One cause of this was, perhaps, his composing at the piano. Wasielewski informs us that Schumann did so up to the time he wrote his op. 50.

It must be evident that one who works thus cannot have the same grasp of his subject and attain the same unity, harmoniousness and clearness of structure as he who allows his thoughts to grow, accessory ideas to amalgamate with the principal, till at last a perfect whole is the result, and the composer—to use Mozart's words, who gives in one of his letters an interesting description of the process of crystallization—overlooks the whole at a glance, as if it were a fine picture or a beautiful human figure, and hears it in his imagination, not bit by bit as it must come afterward, but the whole at the same time.

I hope this will not discourage some young composer; let him rather try how far practice will enable him to imitate Mozart, and if he fails he may comfort himself with the knowledge that he has good company; and let him remember that Mozart was the clearest head, although not the deepest, among the musicians the world has as yet seen.

Well, let it be granted that Schumann wrote too fast, that he was too chary of the limbo labor, then we come again to the question—and it is well worth asking again—

how much would have been lost of the precious metal of spontaneous thought by these filings? Would the man not have lost as much as, or more than, the artist gained? Considering the composer's nature, I feel inclined to think that the gain would not have counterbalanced the loss. Nevertheless, the more Schumann wrote, the more ease he attained in expressing himself clearly. As his style formed itself, as his mind widened, the form became clearer too. Remember, also, that his art, like all romantic and most modern art, is picturesque rather than plastic. But whatever your final estimate of Schumann may be, you cannot deny that he has produced much that has enriched the art and achieved much that will endure. "Truly," he says in one of his letters, "I have toiled and striven for twenty years, heedless of praise and blame, toward the one goal—to be called a true servant of art." Oh that all artists would lay these words to their hearts, and following his noble example, place gain and fleeting reputation after the true interests and advancement of art!

Suite and Sonata.

BY H. SHERWOOD VINING.

THE word suite is the French for "a series," and was applied in the seventeenth century to the cyclical form of musical composition, which, as the term implies, was composed of a series of pieces or dance movements. The term sonata is derived from the Italian word sonare, meaning "to sound," and was originally applied to compositions "sounded by instruments," and later to this cyclical form of composition growing out of the suite, which as it developed became one of the most important forms of musical composition, since its contrasted movements express varying states of rising and falling emotions which pass through the entire "cycle of feeling."

The pieces which constitute the suite are the prelude, allemande, courante, allegro movements; sarabande, the one slow movement; bourree or gavotte, allegro movements, and the finale in the form of a gigue, presto movement. Some suites contain a minuet, polonaise, brawl, chaconne, passacaglia or other old time dance movement. The partita resembles the suite and is distinguished from it by its greater elaboration; it usually consists of a prelude, fugue, allemande or allegro, courante, sarabande, rondeau, caprice, presto, &c. Of these old dance forms the rhythm and characteristic expression of "measured dignity and quaint humor," are retained and artistically developed and all the artistic means of musical composition are employed.

The allemande is a German national dance, moderate tempo, and expresses "earnestness and cheerfulness."

The courante gives the idea of running, and expresses "incessant bustle and hurry." The word is from the Italian correre, "to run."

The sarabande is a stately, solemn dance borrowed from the Saracens. It is the most carefully developed movement in the suite.

The bourree was invented in France, and expresses "smooth, sliding motion rather than running."

The gavotte, or dance of the Gavottes, or gap men, also invented in France, resembles the bourree and is a lively movement, expressive of "springing," sometimes having a continuous bass called a "musetta."

The gigue is lively and full of bustle and the most scientific in form of any piece in the suite.

The minuet is a dignified dance in moderate tempo invented at Poitou, where it became the favorite court dance. In order to give variety and contrast the second, or middle, part is composed for three voice parts, and generally performed by three instruments and called the trio. It is written either in the key of the piece or in the dominant. A repetition of the first part concludes the minuet.

A polonaise is a national Polish court dance having a rhythmical caesura on the last beat of every measure.

The chaconne is said to be from Arabia, the name meaning "the dance of the king." It has a "ground bass," consisting of a short melody and striking rhythm, which is constantly repeated with accompanying parts, which contain figures called couplets.

The passacaglia, which means the "trotting of the cock," resembles the chaconne.

The Anglaise is an English country dance which includes the "country dance," "ballad" and "hornpipe."

The brawl resembles the cotillion. The different movements of the suite are all in the same key, but contrasted in tempo, an andante following an allegro, and a presto following an andante; while the tempo and rhythm vary, a unity in the whole is maintained.

The sonata contains four contrasted movements elaborately written, logically and artistically developed. The first movement, an allegro, is the most important and the foundation of the whole composition, the following movements—*andante* or *adagio*, *minuet* or *scherzo*, *rondo* or *finale*, serving by their contrasts to intensify and develop the prevailing idea, which passes through every phase of emotion—"earnestness and conflict, spiritual expression, wit and quaint humor, and finally cheerfulness and con-

tentment," leading back to the same state of feeling as in the commencement, thus maintaining a unity and completeness. While each movement expresses a single phase of the idea of the work, it is a complete piece in itself.

The allegro is written in what is called the first movement form, the principal form or the sonata form, and is the "highest logical expression of musical thought," and is employed in the sonata, a cyclical composition for one instrument, in the symphony, a cyclical composition for an orchestra, and in octets, septets, sestets, quintets, quartets, trios, &c., cyclical compositions for a certain number of instruments. The sonata form consists of two contrasted subjects, the principal subject, striking and spirited, in the key of the piece, and the second subject, singing and melodious, in the key of the dominant or parallel major, if the principal key is minor. The movement is divided into three parts and each part into subordinate parts, thus:

Part I.—Thema section, principal subject in principal key; transitional section, a transition or introduction to second subject; modulations; song section, secondary subject in dominant, in contrast with first subject; closing section, imitations or new material; coda, followed by a return passage leading to a repetition of Part I.

Part II.—Development portion, development of motives from first and second subjects or transition section, after which through free modulations the principal key is reached for the repetition or Part III.

Part III.—Repetition of the whole of Part I., with the second subject and closing section transposed into the principal key. A coda more or less extended.

The andante, second movement, may be written in song form, rondo form or sonata form, or it may consist of theme or double theme and variations. An andante is usually lyrical rather than thematic.

This minuet is the only movement of the suite retained in the sonata. As the sonata developed, the "sportive, bright and delicate scherzo," which "floats, as it were, in the air," was found more suitable than the "slow and somewhat heavy minuet." Beethoven is said to have been the first to make this use of the scherzo. The title means "a jest, or sport."

The rondo, from the Italian "round," is a round dance or circle song. It contains one principal subject repeated several times in the same key, and is followed by a refrain which modulates and returns to the subject; thus the melody goes "round and round." The small rondo form has two or three subjects with refrains leading to first subject. The large rondo form is written after the model of the sonata form, with period groups and slight variations in three parts. A sonatina means "little sonata," or a sonata of small dimensions, and a grand sonata, a sonata with elaborate dimensions.

The finale or last movement of a sonata may be constructed in sonata form or rondo form, or may consist of a theme and variations. In this movement the characteristic expression of the first movement is most fully developed, and a prolonged cadence closes the movement.

Berlin Events.—Two operatic performances of special interest were given in Berlin in October. On October 29 Mozart's "Figaro" had its 400th representation at the Royal Opera in that city. It took 102 years to reach that figure, its first performance having been on September 14, 1790. The other notable event was the 300th performance, on October 16, of Wagner's "Lohengrin," which was first given there on January 23, 1859. The manager had kept it in quarantine for nine years after its first performance before he accepted it; he thought it was not much of an opera any way and would not pay. And twenty years later the same manager repeated the same farce, the same number of years, with the "Nibelung'en Ring!" His name was Botho von Hülsen. In these 300 performances Betz sang the part of "Telramund" 178 times, Brandt that of "Ortrud" 96 times, Niemann that of "Lohengrin" 131 times. The part of "Elsa" was sung by Voggenhuber 71 times, Mallinger 63, Hofmeister, 44, Beeth 13, Hiedler, 22, Pierson, 27, Sucher 16.

Leipzig Chamber Music.—The second concert of chamber music took place November 5. The strings were Prell, Rother, Uckerstein, Wilde, the clarinetist Kersner. The opening number was Verdi's E minor quartet, a novelty in Leipzig. The others were Beethoven's trio (op. 8) and Brahms' quintet (op. 115, B minor).

A Strike of a Chorus.—At a late representation of "Cavalleria Rusticana" at the Opéra Comique, Paris, the chorus went on to the stage and then stood mute. The Commissary of police was called in, and the chorus declared that they had adopted this method to compel Carvalho to raise their salaries from 1,200 to 1,800 frs. a year.

Westphalian Festival.—The Union of the Westphalian Music Societies have resolved to hold the third Westphalian Musikfest at Dortmund in 1894.

A New Opera.—Alex. Ritter's one act opera, "Der faule Hans," is said to have made a deep poetic impression at Dresden. But the critic, Ludwig Hartmann, seems to doubt of its permanent success.

Correspondence.

Portland Music.

PORTLAND, ME., December 2, 1893.

MUSIC is somewhat dull at present, but the future holds forth some treats.

Sousa's Band drew large houses on the afternoon and evening of the 26th ult., and gave general satisfaction, although some of their numbers lacked artistic finish. In the evening all the numbers save one were encored.

The Conthoni-Whitney concert on Wednesday evening was well attended. Both these artists are old favorites here and are always well received. Whitney was in excellent voice and Miss Conthoni responded to a double encore. The Whitney Quartet sung well, but have been heard to better advantage.

Next week we have Anton Seidl and the Metropolitan Orchestra for two evenings and a matinee. Emil Fischer and Miss Amanda Fabris are the soloists.

Since the Haydn Society, of this city, has decided to go to the Columbian Exhibition, the rehearsals have been crowded, and new members are very plenty. Nothing like an inducement to bring forth talent.

HERBERT SYDNEY HANAFORD.

Kansas City Chronicles.

KANSAS CITY, November 28.

THERE has been an almost unprecedented dearth of musical attractions and concerts thus far this season. The political campaign has probably had something to do with the musical deficit, which, however, bids fair to be made good before the hot months of 1894. The near future gives promise of several things of especial interest to lovers of harmony. First in point of importance is the initial performance of "Judith," a work by Alf. Chas. Moss, a local composer at the Coates Theatre December 1, 2 and 3. The engagement of Mrs. Selma Koert-Kronold and Mr. Bologna to interpret the leading roles, has given a professional tone to what would otherwise be classed strictly as amateur.

The groundwork of the opera, for such it is, although the composer has termed it a "dramatic oratorio," is of incidents taken from the book of Judith, the third of the Apocryphal books, which were adjudged non-canonical by the council of Laodicea by reason of their having been written by profane writers and without divine inspiration. In brief the story follows:

Nabuchodonosor, king of the Assyrians, marched against the Medes about 660 years before Christ, defeated them in battle, made captive their king, Phraortes—the Arphaxad of Scripture—and later put him to death. Returning to Nineveh, then in the height of its glory and beauty, Nabuchodonosor feasted his troops for 120 days.

This feast is the opening of the eight scenes and four acts of "Judith."

During the days of feasting the ambassadors sent by the king to the Jews asking aid in the expedition against the Medes, return in disgrace, having been insulted by the Israelites. Nabuchodonosor is enraged, and swears by the Assyrian gods, his kingdom and his crown, that the "barbarians" shall perish, and straightway orders Holofernes, commander of the Assyrian army, to proceed against the tributary and rebellious states, and not to return until the Jews have been destroyed. Holofernes finds that the Jews have closed the passages to the "hill country," and are prepared for war. In anger he asks: "Tell me who these people are that they will not come to war?" A choir, an Assyrian general, volunteers:

These people are descended from the Chaldeans,

Who cast them out because they worshipped not their gods of stone,

But worshipped their own God, Lord of Earth and Heaven.

As they serve him, so they fare.

Now if their God they have forsaken,

We shall smite them and prevail.

But if refuge they have taken

In his power, we must fail.

For this ill timed remark and implied insult to the supreme ruler, Nabuchodonosor, Achor is delivered to the Israelite forces gathered at Bethulia. The city is besieged. The water supply has been cut off by the Assyrians and the surrender of the Jews must soon follow. The people assembled ask Osias, the high priest, to throw open the city's gates to the enemy. He asks and is granted five days. Judith, an Israelite maid, learning of the peril of her people, decides upon a heroic act of deliverance, and departs with her maid for the Assyrian camp. Sentinels conduct her to the tent of Nabuchodonosor, before whom she prostrates herself with words of flattery:

The people of Bethulia

Did save one Achor, and he hath told us

Of the words he spoke in council. And,

Knowing them to be wise and true, I come

To tell thee thou wilt conquer. For my people

All have sinned against their God; and thou

Shalt overcome them as a punishment.

And I am sent by God to lead thee,

At the proper time, and set thee in thy might

On Judah's throne.

Four days elapse, Holofernes is infatuated with the beauty of Judith, and on the fourth evening invites her to his tent. He partakes too freely of the sparkling cup and falls in a drunken stupor into the arms of Bagoas, his slave, and is laid on a couch. Judith motions for the slave to retire, seizes Holofernes' sword, and, after a prayer for strength, thrusts the weapon several times into the neck of the intoxicated general. As Judith drops the sword her maid enters, pulls down the canopy above the couch and envelopes the head of Holofernes in its folds. Judith escapes from the camp and is ushered into Bethulia by soldiers, who carry the head of Holofernes on a spear. There is great rejoicing. The Jews charge the Assyrian forces and defeat them with great slaughter.

From the above it will be seen that the composer has taken

considerable dramatic license. While "Judith" has many of the elements and characteristics of an oratorio, it cannot, with due regard for the unity, be classed as such. The prefixing of "dramatic" tends to bridge the chasm, but yet is lacking. "Judith" will be presented with special scenery, elaborate costumes, augmented orchestra and a good cast, which follows:

Judith.....Mrs. Selma Koert-Kronold
Maid-servant of Judith.....Miss Ella Van Stevenson
Amina the Queen.....Miss Lulu Newman
Ladies of the Court—
Selma.....Miss May Bush
Rebeka.....Miss Millie Benson
Atalia.....Miss Edith Knox
Ahdonia a dancing girl.....Miss Blanche Judah
Holofernes general-in-chief.....Mr. Bologna
Nabuchodonosor king.....Louis Jones
Bagoas master of slaves.....Frank W. Richardson
A choir a general.....Harry Haley
High Priests—
Ammon.....R. Bryson Jones
Chabris.....R. Forest Russell
Charmis.....R. B. Seymour
Osias.....S. P. Rowley
Generals—O. F. Bilger, A. B. Chase, S. P. Rowley and Mark Lovell.

First Ambassador.....Frank Wise
Second Ambassador.....C. M. Ulric

The chorus is large. Preparations for the presentation have been in progress for many months. Nearly 1,800 seats were subscribed for in advance of the public sale.

"Judith" is the first pretentious work by a local composer that has been published, and the third within two years that has been given its premier here, "Chanticleer" and "The Grey Nun" being its predecessors. Francois C. Fisher Cramer is the composer of "Chanticleer" and Carl Busch of "The Grey Nun." As Mr. Moss is a local composer, more than usual interest is centred in "Judith."

"Zephra," a spectacular opera by Prof. R. W. Averill, will be given an elaborate presentation at the Auditorium Friday evening, under the direction of the librettist and the auspices of the woman's auxiliary of Missouri's World's Fair commission. The proceeds will be devoted to the decoration of the Missouri Building at Chicago.

The Kansas City Orchestral and Choral Society is actively rehearsing for a concert next month. The chorus numbers eighty voices and the orchestra forty members, about half of whom are professional musicians. Carl Busch is conductor. The chief work in rehearsal is Gade's "The Eri King's Daughter."

The famous cowboy band, organized more than a score of years ago at Dodge City, Kan., will be heard in concert at the Auditorium to-morrow evening in a program in which Rossini's "Semiramide" is the heaviest number. Among the other numbers are a march, "Cowboy's Triumphale," by Jack Sinclair, the conductor of the band; "Across the Border" and a descriptive fantasia, "Life of Creede, or a Miner's Luck." Miss Marie McNeill and Charles Knorr, cornetists, are traveling with the band as soloists.

Lawrence Robbins, pianist, who has been studying with Barth in Berlin for nearly a year, returned home to-day.

Mrs. Ella Backus-Behr gave the first of a series of projected piano recitals at the rooms of the Gill Piano Company, 1018 Walnut street, Friday afternoon. Miss May Bush, soprano, and John Behr, cello, assisted.

Lally Osier, a native of Copenhagen and a pupil of Tofte, concertmaster at the Royal Chapel in Copenhagen, is in the city and will probably locate here.

Miss Lorena Searcy, one of the most prominent of local amateur pianists, has been appointed organist of the First Congregational Church, succeeding Frederick Marsh, who is now playing at the Calvary Baptist.

HOWARD HUSELTON.

The Columbian Exposition.

WORLD'S COLUMBIAN EXPOSITION,
DEPARTMENT OF LIBERAL ARTS,
CHICAGO, November 15, 1893.

THE bureau of music is desirous of arranging for a three days' Festival of music, in the oratorio form, to be given in August, 1893, in the Festival Hall of the exposition, and in association with the exposition orchestra and distinguished soloists.

The program will consist of three or four of the more familiar works, including Haydn's "Creation," Rossini's "Stabat Mater," and selections from Gluck's "Orpheus."

All societies not invited to co-operate in the festivals appointed for the month of June, 1893, are hereby cordially invited to take membership in the proposed August festival chorus. It is also the earnest wish of the bureau of music that communities at present without an organized chorus will take steps at once to organize for the purpose of an appearance at the exposition as herein indicated.

The only conditions of membership that the bureau will exact are: First—Regular rehearsals and thorough preparation on the part of each society of the work chosen.

Second—Care that each chorus is properly balanced.

The bureau desires to form a chorus of not less than 2,000 voices for participation in the proposed August festival. Any city or town that will agree to furnish a quota of not less than fifty voices will be eligible to membership under the conditions named. Should the total number of applicants largely exceed 2,000, the bureau will arrange for two festivals in August, having the same program, with a possible classification of Eastern and Western sections.

As each branch of the proposed chorus must organize and rehearse as an independent body, without any expense to the exposition, choosing its own officers and director, and receiving from the choral director of the exposition only a general artistic oversight, immediate action should be taken by those communities which may decide to organize especially for the exposition. To all regularly organized oratorio societies not invited to participate in the June festivals a copy of this circular is specially addressed.

Regarding the expenses involved by societies accepting this invitation: It is assumed that thousands of singers and music lovers will visit the exposition in any event, and that they will be glad to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances; that because of the pride they have in the opportunity the exposition will afford to show to the world the ar-

tistic level of the United States in music, the choral societies of the country will give their hearty co-operation without any expense to the exposition; but the Exposition, through the bureau of music, will arrange for railroad rates, which will probably not exceed one fare for the round trip from any city in the country, while through the Bureau of Public Comfort of the Exposition, the Bureau of Music can guarantee satisfactory and convenient lodging places for any number of singers, arranging varying rates from \$1 upward per day, according to accommodations. These rates are for lodgings only. The importance of this guarantee is readily seen, and the bureau deems it necessary to urge upon all societies accepting this invitation an early response, giving the probable number of singers who will attend the exposition in the manner stated.

While the bureau cannot undertake to furnish copies of the music to be performed by the August Festival Chorus, it will make an effort to aid, to some extent, those communities to whom this item of expense would be a barrier to membership.

The bureau asks the widest publicity for this announcement, which, it is hoped, will give a stimulus to the practice of the greater choral works and create an efficient arm of exposition music.

THEODORE THOMAS, Musical Director.
Bureau of Music—WILLIAM L. TOMLIN, Choral Director.
GEORGE H. WILSON, Secretary.

A Letter from Mr. Roeder.

BOSTON, MASS., December 1, 1892.

Editors Musical Courier:

WITH regard to your notice about the tenor Rothmühl, I beg leave to say that he is a former pupil of mine, and for years he has been an ornament to the institution to which he belonged. There is not the slightest doubt as to his artistic capacity, for he is one of the best musicians among all the living tenors, and certainly the foremost tenor among all living musicians. But another and very unpleasant matter is the main motive of the difficulties he is now encountering at the hands of the Intendant, Count Hochberg.

Rothmühl is of Jewish belief, and Count Hochberg, as is well known, is among the most prominent anti-Semites of Berlin. Discussions were frequent between the two gentlemen, and though Mr. Rothmühl's artistic ability fitted him for such rôles as "Lohengrin," "Hans Sachs," and "Siegmund," he was prevented for a long time from singing these parts, owing to the unpleasantness referred to above.

As it is not unlikely that Mr. Rothmühl may soon come to this country, I think it not unnecessary to call the attention of the editors of THE MUSICAL COURIER to the strange obstacles an artist in Europe has sometimes to deal with.

Very truly yours, MARTIN ROEDER.

Baltimore News.

BALTIMORE, December 2, 1892.

IN the death of Henry M. Jungnickel, the celebrated cellist of this city, the music loving people of Baltimore lost one of the most accomplished professional aids they ever had in cultivating good music here. Mr. Jungnickel was known as a thorough artist on his instrument and a virtuoso in his younger days far and beyond the average players on this most difficult of difficult instruments, but he was also a musician of attainments, and so modest in demeanor that only those who knew him intimately knew how much he knew.

He was the cellist of the Steyermark Orchestra, which came here a year or two before the Germania Orchestra, early in the

fifties. The concerts were successful in Boston, New York and other cities. Carl Gartner, of Philadelphia, was one of the violinists. Mr. Jungnickel was married in 1860 to Miss Adelaide Willstorf, who survives him. He has one child, Mr. Ross Jungnickel, conductor of the Philharmonic Orchestra here.

N. Edward Heimendahl has been elected conductor of the Haydn Musical Association.

Miss Cecilia Gaul is among the busiest of our piano teachers. She is an artist of rare attainments.

Prof. Asger Hamerik, Knight of the Danebrog, has dismissed his cook for good, and now attends to the culinary department of his household personally. He is an accomplished chef. He is a bachelor besides, and is conductor of the Peabody Orchestra.

Another death must be recorded. Mr. George Schaefer, violinist and teacher of music, died at his home, 637 West Franklin street, aged thirty-five years. He had been ill seven weeks of typhoid fever and began to convalesce, but suffered a relapse. Mr. Schaefer was born in Baltimore and studied music at the Leipzig Conservatory. After completing his studies he became a teacher of music in his native city. A widow and an infant daughter survive him. Mr. Schaefer was a Mason. Two weeks ago his father, Mr. Daniel Schaefer, died suddenly of heart disease.

ROGER ASHAMED.

Portland Music.

PORTLAND, Me., December 2, 1892.

THE past two weeks have been very quiet, musically, save for the Tavary-Del Puente concert last evening, at which the following concert was given to a large and enthusiastic audience:

- Piano solo, "Hungarian Rhapsodie No 6".....Liszt
Mr. Isidore Luckstone.
Duo, "All' alto," from "Favorita".....Donizetti
Miss Campbell and Mr. Del Puente.
Violin solo, "Hungarian Airs".....Ernst
Mr. Leopold Lichtenberg.
Grand aria from "La Traviata," "Ah forse e lui".....Verdi
Mrs. Basia Tavary.
Aria, gavotte from "Mignon".....Thomas
Miss Helen Dudley Campbell.
Toreador song from "Carmen".....Bizet
Mr. Del Puente.
Duo for soprano and contralto from "Lakme".....Leo Delibes
Mrs. Tavary and Miss Campbell.
Romansa, "Innamorato d'una Stella" }.....Randegger
(in love with a star) }
Mr. Del Puente.
Song, "Shadow Dance," from "Dinorah".....Meyer
Mrs. Tavary.
Violin soli—
Romanzo.....Beethoven
Spanish dances.....Sarasate
Mr. Lichtenberg.
Duo, "Gentle Swallows," from "Mignon".....A. Thomas
Mrs. Tavary and Mr. Del Puente.

Mrs. Tavary's splendid soprano and artistic execution captivated her listeners at once. Her best selection was the "Shadow

Dance" from "Dinorah;" and the pretty little morceau "No, Sir," delighted all.

Del Puente was in excellent voice and rendered the "Toreador Song" with great brilliancy and effect. Lichtenberg played finely and won the appreciation of all. All numbers were encored and this made the concert a little long, but as all the artists were first-class, no one seemed discontented.

A company of the younger singers of the city are diligently rehearsing "Fra Diavolo," under the direction of Montgomery, formerly with the Boston Ideals. The opera is to be given some time next month.

A new male chorus was formed at St. Luke's parish house last Tuesday evening. The men of the cathedral choir form the members and W. H. Carter, the cathedral organist, directs the same.

Octavia Hensel's Letter.

LOUISVILLE, Ky., Thanksgiving Day.

MUSIC during the past month has been of sufficient interest to make one thankful, even in Louisville, and, in the language of the immortal Cuttle, "worthy to make a note of." The last piano recital was especially so, for it was given by that cyclone of the piano (zephyrized at times), Constantine Sternberg.

Years only make that man more intellectually strong, more technically gentle, head of bronze (because a mixture of valuables), heart of steel (symbolic of steadfastness), with hand and wrist of Saladin-like dexterity. Indeed, I suspect there is much of Cœur de Lion and Saladin the Magnificent combined in Mr. Sternberg's make up. Pure rhapsody, perhaps; but when Louisville has been musically starved for month after month, to hear such an artist is intoxicating. His programs even are inspirations. They possess an art physiognomy peculiarly their own. A program gauges the virtuosity, intellectual sympathy and musicianly apprehension of the artist; and only an artist can prepare a program.

The one prepared by Mr. Sternberg began with the leaders of the romantic school, from the romancist Schumann through the idealist Chopin and the tone portrait painter Godard to the catholicity of Saint-Saëns, whose piano etchings give us all that is in and outside the world, from the Rouet d'Omphale to the Danse Macabre.

Here it is:

PROGRAM.

- | | |
|-------------------------------|-------------|
| Sonata, op. 23..... | Schumann |
| Scherzo, B minor, op. 20..... | |
| Impromptu, F sharp, op. 36.. | |
| Étude, F minor..... | Chopin |
| Étude, F major..... | |
| Rondo in E flat, op. 16..... | |
| "Chopin"..... | |
| "Schumann"..... | |
| "Marcell, the Huguenot"... | |
| "Venetienne"..... | Godard |
| "Pan and the Flute"..... | |
| "Hindoo"..... | |
| Valse (10th)..... | |
| Mazurka, G minor..... | Saint-Saëns |
| Kermesse (after Gounod)..... | |
- The Schumann sonata, especially the andantino, was exquisitely

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played through its theme, recalling "Der Dichter Spricht," a melody which a tired brain hears, as in the murmur of a sea shell, suggesting itself, while the scherzo and rondo with duetlike crescendo reminded me of the night the cyclone swept over Louisville, irresistible in crashes of sustained harmonies, relentlessly whirling wind into scales of fire. Schumann's music always makes me think of saunterings in November woodlands at sunset beneath trees where trunks and boughs form columns and archways upholding branches exquisite in traceries against the burning splendor of the western clouds, but wondrously weird against the gray northern heavens. The splendor of Schumann's intellect is the abend-roth shining through his rhythmic measures; the crimson heavens closed around him all too early in his life's day; morgen-roth never came, only the gray vapors which precede earliest dawn; from them he wove a wondrous network of opal and pearl.

The Chopin selections, with the étude of F major excepted, were more novel than those usually found on programs; the étude in F minor has never been heard here before. Mr. Sternberg is, we believe, the first pianist who has placed it among the Chopin selections for recitals.

The Godard photogravures in tone were like music heard through the distance—even the distance of the Parisian world. Memory wandered into a certain studio in Paris: Godard was at the piano, Gabriel Faure, Widor and Saint-Saëns were grouped near him as he played the "Hindoo." "And what is he playing?" asked an English lord. "Theosophy in tone," was the reply and so it was as Mr. Sternberg played it last night, but esoteric religion fled as the valve No. 10 glided out; then splendor of palace balls filled the memory with visions of satin parsemé de l'or, crêpe froissé de velours. Saint-Saëns' Kermess was fitting close to such a program.

The second week in November gave us the Lillian Russell Opera Company—"La Cigale" and the "Mountebanks." The latter is better suited to audiences requiring music of the concert hall description there is little or no "opera" about it.

Notwithstanding her fatiguing journey across the continent; Miss Russell sang and acted admirably. Cappiani, her teacher, has surely done wonders with her voice; where else does the once marble-cold diva get her enthusiastic acting and firmly sustained tones? Five years ago she used to stalk about the stage and trill a little squeaky voice in true nanny goat tremolo, but now she is so like an American beauty rose that the dainty noisette Van Zandt and the courtly Montpensier—Patti—bloom are nowhere beside her in dramatic force and beauty.

The last week of October gave us the début of a Louisville pianist lately returned from Berlin, Mr. Henry M. Goodwin; and once more it becomes my pleasant task to speak in praise of so earnest a student and conscientious young teacher. He brings testimonials from Xavier Scharwenka and others with whom he studied in Berlin. He is devoted to his chosen profession, and it is a matter of congratulation that one so genuine casts his lot among the frauds and interlopers who have settled down in Louisville to mislead the musically unlearned among our citizens.

Here is his program, which was remarkably well played:

| | |
|---|------------|
| Scherzo, B flat minor..... | Chopin |
| An den Frühling—To Spring.. | |
| Erotik—Love..... | Grieg |
| Voeglein—Bird..... | |
| Schmetterling—Butterfly..... | |
| "Love Will Forever Stay"..... | Franz Ries |
| Miss Muldoon..... | |
| Berceuse..... | Chopin |
| Nocturne C sharp minor..... | |
| Fabel—Fable..... | |
| Grillen—Whims..... | Schumann |
| Warum—Why..... | |
| Aufschwung—Soaring..... | |
| "O heiss mich nicht von deinem Antlitz flieh'n!"..... | Jensen |
| "Dost Thou Know?"..... | Massenet |
| Miss Muldoon..... | |
| Concert étude in D flat..... | Liszt |
| Sixth Rhapsody..... | |

And now, laying down my pen, I fold my hands to wait in patience for the next musical event worthy of making "a note of."

OCTAVIA HENSEL.

Toronto Topics.

TORONTO, November 28, 1893.

Editors The Musical Courier:

THE commentator on musical events in Toronto capable of going through life with a light heart and a smiling countenance must possess an epidermis of such thickness that compared with which the hide of a rhinoceros is as tissue. The frozen cheek of the proverbial hotel clerk would avail him nothing. Triple clad in steel and brass and self confidence that recognizes his own but no one else's opinions, is almost what is necessary to carry him through. If Chicago bred he might be all right, but I'm not sure even of that. The reason of this is that music in Toronto is split up into cliques, between which a bitterness of feeling exists that to a bystander seems ludicrous, contemptible and lamentable. The aforesaid commentator if built upon fair play lines likes to be just and kindly to all whom he is called upon to notice. Let him try it! Should his disposition lead him to enthuse somewhat profusely in favor of a budding aspirant for fame the competitors of the débutant go upon the warpath at once (of course there are exceptions) and the scribe begins to feel that life is a poor thing after all, and he envies those people having the good luck to be dead.

While lunching at Harry Webb's the other day Fate, in the shape of a waiter, placed me beside a well-known musician, who, though a good friend and a nice fellow, ran foul of the lines upon which I occasionally write to THE MUSICAL COURIER. "Roberts," said he, "why don't you write the truth about—and—? They are frauds; you know it; we all know it. So and so understands as little about properly conducting the works he undertakes as I know of Sanscrit. He is a stumbling block to musical progress in Toronto, and ought to be called down."

"My friend," said your correspondent, "when I finish this

lunch I leave to call on the man you name, and I'll make a point to pump him in regard to you."

I did so. Here is the result. Said the gentleman in question: "You ask me what I think of—as a teacher of the piano. Well, let me tell you something quietly: a pupil of his came to me not long ago for lessons. I examined her in elementary work, and found that, though supposed to be well advanced, she was so deficient that I could only accept her on condition of her consenting to a thorough revision of her entire rudimentary teaching."

I call that a pretty even thing; don't you?

If I dropped my bucket into the well and dealt out hard and absolute truth or found fault hypercritically with both of these men, how would they like it? And afterward where—oh, where under heaven would I be! Scattered like chaff before the wind, beyond a doubt.

When the gods give me a special commission (and a thumping big salary) to sit permanently as a stern, inexorable judge I'll sift things to the dregs. Until then I feel it only incumbent upon me to write in as kindly a manner as possible. When worthy musical effort comes to my notice it will have recognition from me, let it spring from where it will. That is my platform. Those who don't like it have the glorious and immortal privilege of "lumping" it.

Mr. J. D. A. Tripp, a Toronto solo pianist, who recently returned from study under Moszkowski, in Berlin, gave a recital at the Conservatory of Music on November 8. I did not attend, but a capable deputy filled my office. No little interest centred in the occasion, because prior to his departure for Germany Mr. Tripp had already made something of a name for himself, and people wanted to see how he had developed.

The ingredients of Mr. Tripp's program were strong meat, of catholic diversity, and served well to exemplify his various powers. The impress of his latest master, however, was clearly discernible, and while he gave an evenly sustained and admirable interpretation throughout, he unquestionably shone to greatest advantage in Moszkowski's numbers. No doubt the "popular" flavor of those was an element in their success, but the advantage of having studied them under the composer's eye showed its fruit distinctly.

Mr. Tripp commands power, a clearly developed technique and a nice sense of proportion in phrasing and expression. His octaves are brilliant, rapid and free; his scales even and sparkling. Though hardly as yet in the zenith of his powers, the future holds out very attractive promises to Mr. Tripp, promises which I expect to see fulfilled.

The recital under notice brought out for a first appearance in Toronto Mr. H. N. Shaw, who, I am informed, added considerably to the evening's enjoyment in two elocutionary selections. A large audience was present, and the whole affair passed off successfully.

Mr. Paul Morgan (son of Mr. J. P. Morgan, at one time organist of old Trinity Church, New York, and brother of Miss Geraldine Morgan, the solo violinist who won success last year when playing with the Seidl, Nikisch and Damrosch orchestras) has joined the staff of the Toronto College of Music as a teacher of the 'cello and composition. Until three months ago he had been living in Germany since his seventh year, and while there was a pupil of the Joachim school, and also of the Royal Academy, Berlin. A concert given at the college November 17 was for the purpose of introducing Mr. Morgan to the Toronto public. In the concert he was ably assisted by Mrs. Drechsler Adamson, violinist; Miss Reynolds, soprano; Mr. H. M. Field, pianist, and Mr. Burden, organist. As Mr. Morgan's playing was the particular feature of interest, I need only speak of him. His program numbers were well chosen to display his virtuosity, but on the whole, classical rather than popular. He draws a good, broad tone; clear, true and musical. His technique and style are well defined and bear the hall mark of the admirable school he was trained in. The acquisition by Mr. Torrington of men of Mr. Morgan's calibre must be vastly beneficial to the Toronto College of Music.

Talking about schools reminds me that a conservatory of music has recently been instituted at Kingston, Ont. Mr. Oscar P. Telgmann, a highly reputed teacher of the violin and piano, is the musical director. Mr. Wm. Carey is the examiner. An extensive and capable staff of teachers has been engaged for the various departments of practical and theoretical music. Judging from a prospectus sent me, the Kingston Conservatory seems to have been organized much upon the same lines as the Toronto schools. Mr. Telgmann informs me that a large number of pupils were enrolled immediately upon the opening and that prospects are very good.

Messrs. I. Suckling & Sons are, par excellence, the musical impresarios of Toronto. They brought on Seidl with a section of

his New York orchestra November 17, packed their house and delighted everybody. Toronto comments on Seidl's conducting in a New York paper would so obviously be carrying coals to Newcastle that I refrain. Sufficient to say that he fully realized all the good things that have been said of him in your columns. His program, too, needs no reference to. Among the soloists were Miss Amanda Fabris and Mr. Victor Herbert, both too familiar to your readers to require special mention, except that they gave general satisfaction. Another soloist was Mr. Harry M. Field, the Toronto pianist, who gave Liszt's "Bacchante" F sharp, and ballade E minor. In both of these, but particularly in the first, Mr. Field acquitted himself in a manner which left nothing to be desired. Toronto is proud, justly proud, of Harry Field. Other worlds will be his to conquer. Soon you'll hear him in New York or I'm no prophet. Crown him with laurels; he'll deserve it.

"Metronome," a critic in "Saturday Night," finds fault with me in the last issue of that paper because in THE MUSICAL COURIER I insinuated that the Toronto Vocal Society were undertaking a season's program too extensive for their powers. Among a lot of other things I said that they were going to do oratorio. Had that been true my comments would have been justifiable. It seems, however, that I was misinformed, and oratorio will not be given. Accordingly it devolves upon me to make a correction and to say that the scheme of the T. V. S. is all right and practicable. Bon soir. Yours truly,

EDMOND L. ROBERTS.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

| | | |
|--------------------------|-------------------------|-------------------------|
| Adelina Patti | Teresina Tua | Pauline Schöller-Haag |
| Ida Klein | Luca | Jean de Reszke |
| Sembrich | Ivan E. Morawski | Marchesi |
| Christine Nilsson | Leopold Winkler | Laura Schirmer |
| Scalchi | Costanza Donita | P. S. Gilmore |
| Gonzalo Nuñez | Carl Reinecke | Kathinka Paulsen White |
| Marie Rose | Heinrich Vogel | Rose Schottensfeld |
| Alfred Grünfeld | Johann Sebastian Bach | Mrs. Johnstone-Bishop |
| Etelka Gerster | Peter Tschaiowsky | Max Bruch |
| Nordica | Julius Perotti—8 | L. G. Gottschalk |
| Josephine Yorke | Adolph M. Foerster | Antoine de Kontski |
| W. C. Carl | H. Hahn | S. B. Mills |
| Emma Thursby | Thomas Martia | R. M. Bowman |
| Teresa Carreño | Clara Poole | Otto Bendix |
| Minnie Hauk—2 | Pietro Mascagni | H. W. Sherwood |
| Materna | Richard Wagner | Florence Drake |
| Albani | Theodore Thomas | Victor Nessler |
| Emily Winant | Dr. Damrosch | Johanna Cohen |
| Lenore Little | Campagna | Charles F. Trehear |
| Murio-Celli | Jenny Meyer | Jennie Dickerson |
| James T. Whealan | Constantin Sternberg | E. A. MacDowell |
| Eduard Strauss | Dengremont | Theodore Reichmann |
| Klenow V. Everest | Galassi | Max Treumann |
| Marie Louise Dotti | Hana Balakla | C. A. Cappa |
| Furch-Madi—9 | Liberti | Herman Winkelmann |
| John Marquardt | Johann Strauss | Donizetti |
| Zélie de Lussan | Anton Rubinstein | William W. Gilchrist |
| Antonio Mielke | Del Puente | Ferranti |
| Anna Bulkeley-Hills | Joseffy | Johannes Brahms |
| Charles M. Schmitz | Julia Rivé-King | Moritz Moszkowski |
| Friedrich von Flotow | Hope Glenn | Anna Louise Tanner |
| Franz Lachner | Louis Blumenberg | Filoteo Greco |
| Louis Lombard | Frank Van der Stucken | Wilhelm Junk |
| Edmund C. Stanton | Frederic Grant Gleason | Fannie Hirsch |
| Heinrich Grünfeld | Ferdinand von Hiller | Michael Banner |
| William Courtney | Robert Volkmann | Dr. S. N. Penfield |
| Josef Staudigl | Julius Rietz | F. W. Riesenfeld |
| E. M. Bowman | Max Heinrich | Emil Mahr |
| Mrs. Minnie Richards | A. L. Guille | Otto Suro |
| Arthur Friedheim | Ovide Musin | Carl Faelliten |
| Clarence Eddy | Theodore Habelman | Belle Cole |
| Mr. & Mrs. C. H. Clarke | Edouard de Reszke | G. W. Hunt |
| Louise Bloomfield | Louise Natali | Georges Bizet |
| S. E. Jacobson | Ethel Wakefield | John A. Brockhoven |
| C. Mortimer Wiske | Carlyle Peterailes | Edgar H. Sherwood |
| Emma L. Heckle | Carl Reiter | Grant Brewer |
| Edvard Grieg | George Gemmlinder | R. W. Torrington |
| Adolf Henselt | Rmil Liebling | Carrie Hun-King |
| Eugen d'Albert | Van Zandt | Pauline l'Allemand |
| Lilli Lehmann | W. Edward Heimendahl | Verdi |
| Franz Kneisel | S. G. Pratt | Hummel Monument |
| Leandro Campanari | Rudolph Aronson | Berlioz Monument |
| Franz Rumme | Victor Capoul | Haydn Monument |
| Blanche Stone Barton | Albert M. Bagby | Johann Svendsen |
| Amy Sherwin | W. Waugh Lauder | Johanna Bach |
| Achille Ermani | Mrs. W. Waugh Lauder | Anton Dvorak |
| Henry Schradieck | Mendelssohn | Saint-Saëns |
| Hans von Bülow | John W. Bodes | Pablo de Sarasate |
| Wilhelm Gericke | Clara Schumann | Jules Jordan |
| Frank Taft | Joachim | Albert R. Parsons |
| C. M. Von Weber | Ravogli Sisters | Mr. & Mrs. G. Henrichel |
| Edward Fisher | Frank Liszt | Bertha Pierson |
| Charles Rehm | Harristine Doussert | Carlos Schirmer |
| Harold Randolph | Dora Henningsen | George M. Nowell |
| Adele Aus der Ohe | A. A. Stanley | William Mason |
| Karl Klindworth | Ernst Catenhuesen | F. X. Arens |
| Edwin Klahre | Heinrich Hofmann | Anna Lankow |
| Helen D. Campbell | Emma Kames | Maud Powell |
| Alfred Barril | Emil Sauer | Max Alvary |
| Wm. R. Chapman | Jessie Bartlett Davis | Josef Hofmann |
| Montegriffo | D. Burmeister-Petersen | Händel |
| Mrs. Helen Ames | Willie Nowell | Carlotta F. Pinner |
| Eduard Hanslick | August Hyllested | Marianne Brandt |
| Oscar Beringer | Gustav Hinrichs | Henry Duessni |
| Princess Metternich | Xaver Scharwenka | Emmou Juch |
| Edward Dannreuther | Heinrich Boetel | Fritz Giese |
| Ch. M. Widor | W. E. Haslam | Anton Seidl |
| Rafael Diaz-Albertini | Carl E. Martin | Max Leckner |
| Otto Roth | Jennie Dutton | Max Spicker |
| Anna Carpenter | Walter J. Hall | Edward Chadfield |
| W. L. Blumenschein | Conrad Ansoerge | Hermann Ebeling |
| Richard Arnold | Carl Baermann | Anton Bruckner |
| Josef Rheinberger | Emil Steger | Mary Howe |
| Max Bendix | Paul Kalisch | Attalie Claire |
| Helene von Doenhoff | Louis Swecenski | Mr. and Mrs. Lawton |
| Adolf Jensen | Henry Holden Huss | Fritz Kreisler |
| Harold Richter | Neally Stevens | Virginia P. Marwick |
| Margaret Reid | Dyas Flanagan | Richard Burmeister |
| Emil Fischer | Adele Le Claire | W. J. Lavin |
| Merrill Hopkinson, M. D. | Mr. and Mrs. Carl Hild | Niele W. Gade |
| E. S. Bonelli | Anthony Stankowitch | Hermann Levi |
| Paderewski | Moris Rosenthal | Edward Chadfield |
| Stavenhagen | Victor Herbert | James H. Howe |
| Arrigo Bolto | Martin Roeder | George H. Chickering |
| Paul von Jankó | Joachim Raff | John C. Fillmore |
| Carl Schroeder | Felix Mottl | Helene C. Livingstone |
| John Lund | Augusta Ohrström | M. J. Nieldiaki |
| Edmund C. Stanton | Mamie Kunkel C. Stanton | Franz Wilczek |
| Heinrich Gudenus | Dr. P. Ziegfeld | Alfred Sormann |
| Charlotte Huhn | C. F. Chickering | Juan Luria |
| Wm. H. Rieger | Villiers Stanford | Carl Busch |
| Rosa Linde | Louis C. Elson | Alvin Schroeder |
| Henry E. Abbey | Anna Burch | Mr. and Mrs. Nikisch |
| Maurice Grau | Mr. and Mrs. Alives | Dora Recker |
| Eugene Weiner | Ritter-Götze | Jeannie Franko |
| Marion S. Weed | Adele Lewing | Frank Taft |
| John Philip Sousa | Frederic Shailer Evans | Hugo Goerlitz |

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Indorsed by Artists and Teachers.

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L. G. PARMA, Director.

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HIGHEST PERFECTION.

THE MUSIC TRADE.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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(Incorporated under the Laws of the State of New York.)

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Vice-President, OTTO FLOERSHEIM.

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Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 667.

NEW YORK, WEDNESDAY, DECEMBER 14, 1900.

FOR the benefit of those piano manufacturers who are in the habit of using absurd testimonials we publish the following from the London "Keyboard":

This is what Wagner wrote to his friend, the late Rudolph Ibach, the piano manufacturer, on a full length photograph: "This picture is thankfully dedicated to his tone artist, Rudolph Ibach, by Richard Wagner, 1899."

Hardman, Peck & Co.'s total net loss by the Bobzin failure is about \$22,000.—Chicago "Indicator."

WE do not believe this. The total loss may possibly reach \$22,000, but the net loss or the total net loss probably does not reach that amount. The "Indicator" has not taken into consideration the actual cost of the Hardman and Harrington pianos.

CONNECTICUT people have a world wide reputation for thrift and inventive genius. One of the best examples of these qualities which that State offers in our line is the product of the Keller Brothers & Blight Company, who are making and selling a piano that dealers can handle with a profit and with the assurance that it will merit all good they can say of it.

THERE is abundant evidence now before the trade to convince its thinking members that the Conover piano, made by the Conover Piano Company, of Chicago, not only has retained its high grade and character, but with the sustenance it has received through the unlimited facilities provided for it has

become a better musical instrument, which is saying all that can be said. The Conover piano is in the field as the highest exemplar of what the West is able to do in piano making.

THE Oliver Ditson Company, of Boston, are doing a remarkable trade with the Wilcox & White pneumatic "Symphony." They are selling these instruments to the best people of Eastern Massachusetts, and the special designs and cases displayed in the warerooms of the Ditson Company constitute a flattering testimonial to the wood working department of Wilcox & White.

AGAIN we are impelled to say that it is impossible for this paper to suppress news in order to accommodate its patrons who may for the moment be incommoded by the publication of information. Suppression is simply out of the question, if the paper is to remain the valuable trade adjunct it has proved itself to be during a dozen years. Those who request us to suppress current items of importance fail to remember that no expense or trouble is spared to secure information, and that a delay of a week is fatal to our purposes and principles.

We are in the market at all times as bidders with cash to pay for original information if handed in at the proper time. What we look for first and foremost is news; next news, and again news; and to suppress it means journalistic suicide. We are willing to die and even anxious to commit hari-kari for the benefit of the trade at large, but we cannot go to that length to accommodate any particular or individual firm.

IT is understood that Harry E. Freund, C. B., is to revive "Music and Drama" by January 1. Mr. Freund controls a good line of advertising and can make another success of it, and may be able to use the old title, notwithstanding the recent disastrous amalgamation of old "Sport" and "Music and Drama." Mr. Freund can, by the way, study with advantage the methods of Mr. Neuman, who has succeeded him in "Sport, Music and Drama," and who, in the first number under his régime, has shown that he can make a dull department exceedingly lively and interesting. Mr. Freund is not a competent writer, although he is a man of excellent business judgment, whose successes are the living proofs of his ability. If he were to join to himself a writer of the same relative literary ability, the two—the successful and able business man and the able and successful literary man—would unquestionably succeed once again. Or, as Martial of old used to say: *Qui non est hodie cras minus aptus erit*, which in Anglo-Saxon means verbally: "He that is not fit for business to-day will be less fit to-morrow." So go ahead and bring out your first number.

THE Piano Manufacturers' Association at its meeting yesterday expected to discuss the next dinner. We are desirous to have it understood that this discussion was merely verbal and no figure of speech is implied. It is generally understood that the next New York piano dinner will be on an elaborate scale, on a broad $7\frac{1}{2}$ octave scale, well proportioned and laid out on large tables with exact measurements, and that the tone will be rather broad and sustained. It is also supposed that others besides the members of the association will be in touch, and that the designers of it will be expert in every sense of the word.

The little impediments of the past few years will be bridged over, and there will be no loose screws found anywhere, nor will the keynote of discussion consist of criticism of the trade press. Hard punching will be discouraged, and the action of the association in cementing and gluing its friendship with outsiders

will find no opposition. While some unsteady legs may be found after the dinner, which the lyre may deny the next day, the general polish and equanimity of the members will not be affected.

Overstrung natures who are not in the habit of enjoying a dip should not attend, as an unexpected blow might create a thrill of excitement the results of which may bring about a grand finale. Only upright men will be invited, and with the assurance that we are not stringing anybody we can state that veneerly every member of the trade is expected to be present.

THERE are careful and discreet rumors current of a big combination between the John Church Company and a large Eastern house. Nothing definite is known, nor can the matter be sifted. All parties thereto are silent. Colonel Moore was in Cincinnati last week. Other parties have also been West. Some are coming East.

IF there are to be any awards of value at the Chicago exposition I am going to spend time and money to get justice, and you folks should expose the possibility of the bribe in this instance." This was said by a certain piano manufacturer. If the gentleman can put us on the track of the briber and the bribee we shall certainly go to work to get acquainted with both, and see what there is in it. When a man gives a bribe he does not tell music trade editors, and when another man receives a bribe he does not rush off to the first telegraph office to notify us, either by day or half rate wire. There's the trouble. If we knew all about it we might be able to stop the transaction and show both parties how wrong it is for Christians to engage in such wicked doings. But we are so sorry to say that we are not in it at all—not even slightly.

Seriously speaking, there is no possibility of bribery in the piano or organ lines. There is not a firm to-day that would stoop to such means to secure an advantage over competitors, and we do not believe that the world's fair people will name anyone as judge or juror whose name itself would not be a guarantee against sordid temptation. That naturally leaves some people out in the cold, and we are sorry for them, particularly because we cannot suggest a remedy for them.

There is considerable common sense in the suggestion that the piano manufacturers be requested to nominate from among themselves three judges, and that the organ manufacturers do the same thing.

Not a Concert Piano.

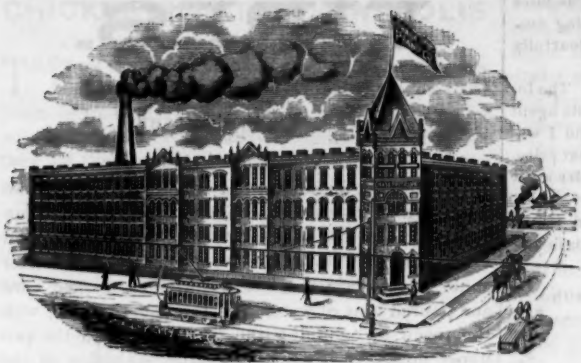
ON November 29 there was given in Albany a concert introducing the pianist Theodore Saul, instructor at Temple Grove Seminary, Saratoga.

The piano used was a Boardman & Gray concert grand.

Now, the Gray boys who are making this piano in Albany we have nothing in the world against; have always referred to them as the soul of integrity and manliness; but, like many other young firms, they overestimate their instruments, and make the fatal error of submitting them for public indorsement, and the result is disastrous, as it was on the occasion of the Saul concert.

The piano never should have been played in a place as large as Jermain Hall. Mr. Saul realized this, and declined using it, so we are informed, but was finally prevailed on to carry out the program, using selections, however, that did not extend beyond the middle register, the treble being so very weak. It is not a concert instrument.

—Nelson P. Weimer was put in jail at Uniontown to await trial at court on a charge of embezzlement preferred by W. F. Frederick, a music dealer, of that place. At the hearing there on November 28 Frederick testified that he had secured Weimer as an agent to sell organs and pianos. Weimer, who was located at Brownsville and received the goods through Mr. Frederick, is charged with collecting the money and appropriating it to his own use. In many cases, it is claimed, he kept more than his commission and told Frederick that he had not yet collected it. In other cases he is accused of selling the organs and pianos for cash and keeping the money, claiming that he had sold on time. His store in Brownsville was sold by the sheriff last week, and nothing was left him. Frederick does not expect to recover any of the \$300 alleged to be due.—Pittsburg "Post."



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

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MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

— MANUFACTURED BY THE —

CENTURY PIANO COMPANY.

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CENTURY HALL, cor. Fourth St. and First Ave. South.NEW YORK FACTORY, WAREHOUSES AND OFFICES:
461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

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LYON, POTTER & CO., 174 Wabash Ave.

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
GRADE
PIANOS.

BOSTON, MASS.

THE DECKER BUILDING.

ALREADY the much talked of Decker Building on the west side of Union square, between Sixteenth and Seventeenth streets, is so far advanced in construction as to attract the attention of every passer-by. The front has been raised to the height of six stories and an idea of its exterior appearance may be gained—an idea which is soon to fill the on-looker with admiration. When the other five stories are added it will stand the highest of any building on the square, one of the highest buildings in New York city—a landmark and a structure having few equals in modern architectural beauty in this town of handsome business edifices.

The first floor, on the level of Broadway (which at this point is merged into Union square), the second floor, commanding an excellent view of the park, and the basement will be occupied by Decker Brothers as piano warerooms, the remaining or upper floors being let out for other business purposes.

This will give to Decker Brothers fitting surroundings for their display of pianos, and the three floors will constitute exhibition rooms unequalled in this city.

INSTALMENTS.

—Five dollars per month until paid buys a new piano at the wholesale house of James A. Guest, 106 North Main street. See them.

THIS advertisement appeared in the Burlington, Ia., "Hawkeye," and it is only one of many issued by piano dealers all over the country. What is to be done about this? is a burning question in the trade, and will, to some extent, receive treatment in the next issue of this paper.

Five dollars a month until paid for signifies at \$60 a year five years' payments on a \$300 piano, provided all payments are made regularly. Can the piano business, with its present competitive prices, be conducted on the basis of five, four or three years' payments?

Is there sufficient capital at the command of the dealers to endure this strain, and is there sufficient willingness on the part of lenders of money to assume such extended risk.

Many firms will answer some of these questions in THE MUSICAL COURIER of next week.

The following from the Florida "Times," published at Jacksonville, Fla., is appropriate at this time:

WHAT WILL JAHN SAY.

HE WILL SELL PIANOS CHEAPER THAN THEY EVER HAVE BEEN SOLD.

William Jahn, who, during the last few years, has become so well and favorably known throughout the State, is now making wonderful strides in his new business, that of selling pianos for himself.

He has met with great success and is showing the people of Florida how low pianos can be purchased for cash.

His move is one in the right direction and the people should appreciate it, as he is cutting the prices of fine instruments almost in half.

Will is a hustler and succeeds like success itself. He insists on the people understanding that they are being robbed by instalment houses, and submits the following for their calm consideration.

His present address is post office box 484, this city, and he is making a specialty of the famous Sohmer and Newby & Evans pianos.

Don't buy a piano from an instalment house. Why? Well, first, because the instalment house must make an enormous profit to cover the great leaks which continually spring on that plan.

For instance, 99 customers out of every 100 who go into a piano store buy on the instalment plan. Almost one-half of these have an old piano to trade in. The old piano is taken in exchange for \$100 by the dealer, and he cannot possibly sell it for \$25—\$75 leak.

Another—a piano is shipped to any person on trial. Many who order one on trial find at pay day they are a little cramped and can't make their first payment. Result—freight both ways, boxing and cartage, wear and tear on instrument, besides agent's salary and expenses getting order in first place, which, in all, amounts to \$45 on each piano returned. Out of every five pianos sent on trial the store has two returned—another big leak.

Now, I will give the principal reason why you should not buy from an instalment dealer. He can't sell to a reliable, good paying customer without making him pay his

part of the leaks. The dealer can't make grits if he loses the money himself, so he makes his good, confiding customer pay all damages by selling to him at a fearfully high watered price.

I sell a Newby & Evans piano, style 1, for \$285. The instalment house charged (before I was appointed sole agent for Florida) \$475 for the same identical piano, and I will give any doubter the names of persons who paid that price, and who live right here in Jacksonville too, besides a few on Indian River who paid \$500 for the same.

Supposing you were to buy a piano from an instalment house as above and had an old piano. This is how it would come out:

| | |
|---|-------|
| Spot cash price of an instalment, a \$475 piano, with 12 per cent. off for cash, for..... | \$418 |
| You get for old piano..... | 100 |
| Balance to pay in cash..... | 318 |
| My price for same piano..... | 285 |
| Cash you have paid over and above my price..... | 33 |

Besides old piano thrown in for nothing.

Now you see it is impossible to buy at a reasonable price from an instalment house, either if you buy on time or pay spot cash. Should you buy on time you pay \$475, but were you to offer spot cash they could not drop to \$285, as that would look ridiculous (although the customer would be very willing to see ridiculous things of this kind). The dealer would give him a liberal (?) discount of 12 per cent. for cash.

Of course I have only cited the pianos of a certain grade in the foregoing, but the rule applies in all grades.

Roth & Englehardt Reply.

NEW YORK, December 10, 1892.

Editors Musical Courier:

COPY of your issue of the 7th inst. came duly to hand, and on page 18, lower half of third column, we find credit given to the Little Falls "Times" and Troy "Times" for statements regarding conditions supposed to exist in connection with our Western factory, of which we certainly should not have taken any notice had it not appeared in a prominent musical journal and in that way possibly give a wrong impression to the trade with which we are directly interested.

The facts are as follows: Only two men with families went from St. Johnsville to Chicago Heights factory in addition to a number of unmarried men. Of the former none has returned. Of the latter one stopped in St. Johnsville for a few days, but as he had been discharged from the C. H. factory for inefficiency he did not remain longer in St. J. than to make a short visit.

That Roth & Englehardt discharged any man for his political views or for decorating his home in honor of any particular candidate is a contemptible falsehood, and the party who circulated such a statement did so maliciously.

At the present time, if a canvass were taken in our factory as to the political views of employees, we feel firmly convinced that more of them are Democrats than Republicans. However, as we do not make it a point to ask an employe what his political views are, we are unable to give statistics.

Some parties interested in the welfare of St. Johnsville and desirous of increasing the prosperity of the town, and incidentally their own bank accounts, made a proposition to us to concentrate our business by adding another building, and it seems that the papers above referred to have taken it for granted that as an offer was made an acceptance must follow.

Feeling sure that your endeavor is always to get as near the facts as possible and to print them, we hope you will give the above as much prominence as the article printed on the 7th inst., and we have endeavored to be brief, so as not to encroach too much on your valuable columns.

Very truly yours, ROTH & ENGELHARDT.

—Cole Brothers, of Muncie, Ind., were succeeded some time ago by Cole & Deterling.

—Theophilus Allyn, of New London, Conn., has been made an agent of the A. B. Chase piano.

—The Gill Piano Company is the name of the firm that succeeded to the business of the A. H. Whitney Company's Kansas City branch.

—Frank Conover, of the Conover Piano Company, Chicago; Calvin Whitney, of the A. B. Chase Company; O. A. Kimball, of the Emerson Piano Company, and J. B. Wordford, of the Hallet & Davis Company, are in town.

—Mr. Rudolf Dolge returned to this country on Saturday last, having been abroad for about a year. He was accompanied by Mr. Bruno Blüthner, of the firm of celebrated Berlin piano manufacturers bearing that name. Mr. Blüthner anticipates making something of a sojourn in this country.

—Mr. De Volney Everett, of New York city, is in the city to-day. Mr. Everett represents the justly celebrated Sohmer pianos, which are already favorites in this city and section through the efficient agency of Mr. Robert Ernst. Mr. Everett is a very intelligent and affable gentleman, and the Sohmer Company is fortunate in having him for its traveling representative.—Vicksburg "Evening Post."

—The Wickham, Chapman & Co. piano plant works has several large additions under way. A wing, 70x40, is building to the foundry, and a two story building, 70x35, to be used as a shipping room and warehouse, is just completed. An addition has been made to the nickel plating department, and several new furnaces are building in the japanning department. Additional lights have been put in, and the plant will run 10 hours during the winter.—Springfield, Ohio, "Republican."

FIRES.

Pease Piano Company.

AT 6:15 A. M. on Sunday fire was discovered in the varnish room of the factory of the Pease Piano Company, 318, 320 and 322 West Forty-third street. For a time it looked as though a serious disaster could not be averted, but the firemen worked hard and poured tons of water into the upper stories, with the result of confining the fire damage to the two upper floors. The actual result of the action of the flames was of minor importance, the chief injury being caused by the flood of water. At the time of our going to press no complete estimate of the loss can be ascertained, but it is supposed that the amount will be fully covered by insurance.

Below the upper floors in the other departments of the building the perishable material was quickly covered by the insurance patrol and many instruments on the lower floors are entirely unharmed. In the east wing or wareroom was a considerable stock which was not touched at all, and with these and the partially finished goods that can be used it is expected that shipments can be continued with but little interruption. Mr. John Pease states that as soon as the insurance is adjusted the shop can be cleaned up and work recommenced with but short delay. In the meantime other places will be leased in which the unfinished instruments will be completed, and it is even hoped that everything will be again in running order by January 1.

R. M. Webb.

A fire last week in the Brooklyn factory of R. M. Webb, the supply maker and dealer, did damage to the extent of about \$7,000, which is fully covered by insurance. Mr. Webb's loss consists chiefly of consumption and damage of materials, but the special machinery which works so important a part in his business was not damaged save by water. He is confident of being in fair working condition by Monday next, and the enormous stock which he carries in his warehouse at 190 Third avenue makes it certain that his customers will suffer no inconvenience by delay in the delivery of goods.

As a single instance of the readiness with which current orders can be filled and new orders accommodated, it may be mentioned that Mr. Webb has now in stock over 500,000 gross of assorted punchings. In equal proportion he carries all other lines that he makes or sells, so that the fire amounts only to a petty annoyance that will be more than compensated by the improvement and additions that he will make in rebuilding.

Bad Piano Man.

Charles P. Butler, who says he resides in New York, is under arrest at Salem, Washington County, on a charge of grand larceny. Butler is accused of swindling farmers by selling pianos.

The plan was to sell a piano for \$48, receiving a note for that amount payable on demand. It is said that an agreement with the purchaser had been made that when four pianos were sold in the neighborhood through the purchaser's influence the \$48 would be returned. Butler demanded full payment in a few days after the sale. The pianos that were sold are worth about \$12 apiece. By this scheme it is said \$600 was taken from St. Lawrence County.—New York "Times."

THIS is very likely the same Butler who was operating only a few months ago in Northwestern New York, and who was exposed in these columns at that time. The surprising point in the above dispatch is that the pianos he sold were worth about \$12 each. Have Beatty or Swick anything to do with this scheme?

—The case of Decker et al. v. Dreher et al., before the Court of Common Pleas at Cleveland, Ohio, has been settled.

—The line of from \$12,000 to \$15,000 insurance which was said to have been placed on the stock of the Wendell Music Company (damaged by fire Monday evening) and thought by Mr. McCammon to be still in force, appears to have expired or been cancelled. There does, however, exist a \$10,000 line, which the sheriff placed on it when he took possession of the effects of the company. This is placed through the Hendricks agency as follows: \$2,500 in the Hamburg-Bremen, \$2,500 in the Phoenix, \$2,700 in the Liverpool, London and Globe, and \$2,500 in the Merchants', of Providence.—Albany "Argus."

CHICKERING AT INDIANAPOLIS.

THE new Chickering representatives at Indianapolis, Rich & McVey, have been established for some years in that city, and are young and active dealers who will make rapid headway under the stimulus they get through the representation of the Chickering piano.

They will carry a full line of these instruments, and make as handsome a showing as can be seen in that city. Both are practical and experienced piano men, who are destined to be heard from.

BUSINESS IN 1893.

ASIDE from the questions of space and the questions of awards, there is another question in connection with the Chicago Exposition which it is none too early to consider. It is of far reaching importance, it ante-dates the various decisions of the juries, and it affects every branch of the music trade to a greater or lesser degree. It is the question of what effect will the exposition have upon the music business of 1893.

In conversation with several members of the trade who are sufficiently conversant with the conditions in all parts of the country and whose connections bring them in touch with dealers everywhere, it has been found that the direct, immediate effect may be detrimental. It is roughly estimated by the fair authorities that 20,000,000 to 30,000,000 people will visit the fair during the six months it is open, and it is calculated that these people will represent every State, city and town in the Union. There will be many who will go to the expense of a Chicago trip who cannot afford it any more than they can afford to purchase a piano or organ on instalments. And there are many—very many, we fear—who will fall behind in their payments in order to be present at the fair, as well as many who will postpone the buying of musical instruments in favor of spending the same money for the midsummer trip. It is not, however, the contemplation of many sales lost that disturbs these well posted gentlemen so much as the tardiness in collections which must be the direct result of the great pouring of money into the treasury of the fair.

In just how far the exposition will benefit the local Chicago dealers is a matter upon which they are not a unit in decision. The general tendency, however, is to believe that it will not be an advantage to them, and that it may be a positive injury. There will be hundreds of thousands of strangers in that city every day, but they will not come to buy pianos, and the rush and crush and crowd of that prospectively sweltering six months won't give much chance to the permanent residents for musical pursuits. It may be that after the whole thing is over and so much money has been left behind that local Chicagoans will spend more for expensive luxuries, but it is not anticipated that retail business there will boom from April to December, 1893. So far as the manufacturers of that city are concerned there are a number of them who look forward with dread to the freight blockades, the crowds and the influx of dealers who will call upon them for more or less attention. Every dealer must be treated with consideration and courtesy, and this in the jam will be no easy undertaking, and some of them will surely return home feeling that they have been slighted.

As to the piano, organ and music exhibit itself it is fair to assume that from its excellent location in the main building it will attract a goodly share of attention, but it is open to question whether many dealers will give so much of their time to Section I, as some exhibitors seem to anticipate. The dealers will go to Chicago with more of their family encumbrances than they usually travel with, and it is likely that they will go to see the fair in general and not necessarily the music exhibits in particular, albeit that department may attract their special interest.

Any great movement which interests the masses in a presidential election, a threatened pestilence, as was the cholera this year, any great movement in the world which causes extraordinary sums of money to centre in one place, affects the piano and organ business more quickly than most other industries because these articles are not necessities, even if, as some contend, they are no longer articles of luxury, and be-

cause the manner in which the chief bulk of the business is conducted, namely, on a time basis, which extends from the manufacturers through the jobber, dealer and final consumer, makes the entire scheme one superlatively sensitive to any disturbances in the economic arrangements of the affairs of the people.

It may be that other elements may enter into our business year of 1893 of sufficient potency to offset the deleterious effects of the exposition, but it is worthy of serious consideration, in planning the campaign for another year, that the little purchasers with their monthly instalments are apt to be distressingly delinquent, at the cost of delay in the collection department, that feeding organ without the healthy action of which the whole body becomes congested.

PERMANENCY OF REPRESENTATION.

CIRCUMSTANCES alter cases and are altered by cases, and some of the very best rules are vitiated in effectiveness by the interference of unforeseen circumstances, the nature of which may be known only to those who are directly affected or interested, although frequently misjudged by the outside world.

Such circumstances very often are at the bottom of trade movements, and violent changes of agencies can frequently be attributed to them. As many changes of agencies and of representation have made the year 1892 famous in this respect, as far as the piano trade goes, a sharp contrast is created in considering the behavior of firms who are known for conducting their affairs with the apparent decision of making only such changes as are imperative for reasons that cannot be controlled. The question has naturally been considered during the year and these columns have contained contributions on the subject. However, a recent investigation into the methods of the A. B. Chase Company in its relations with its representatives, brought to view a system that has given complete satisfaction to all parties considered.

Under the rules adopted by the A. B. Chase Company years ago, an agency is created only after a thorough study of the individual case under consideration and the relative condition of all other reliable firms in the territory. This has naturally led to the selection of the leading houses in each community where representation has been arranged. Cases have come to light where the A. B. Chase Company has waited for from five to eight and more years before placing its representation, for the purpose not only of securing the best house, but also in order to make the piano valuable for the house; for by selecting its agents far ahead of the actual time and concluding to await the proper moment for negotiating, the A. B. Chase Company has avoided the charge of "huckstering" its pianos about and the more grave charge of giving its price quotations to various dealers in any one territory to the detriment of the house finally selected. This rule has been adhered to with remarkable tenacity for years past, and during times when a large agency offered temptations which to-day do not enter into consideration. But in those days they were tempting.

Under its operations the rule brought about conditions that solidified the relations between the company and its representatives on the basis of mutual confidence and inter-dependence. Hence it is very seldom that an A. B. Chase agency or representation is removed or changed about, and hence also very few cases occur in which the A. B. Chase Company figures as a losing creditor.

The principles governing the attitude of the A. B. Chase Company toward its representatives go back to the period of their selection and affect the tenure of the agency from the very inception. It is not merely a question of the number of A. B. Chase pianos an agent disposes of, but rather one of loyalty and fidelity to the instrument and the cause in music and in trade it represents. It is because of the probability that a firm will meet such views of the company that it is selected to represent it, and therefore such a firm is apt to meet the requirements; and for these reasons it is not probable that the A. B. Chase Company would succumb to any inducements and change its representation to gain an advantage or sell more pianos.

Take a bird's-eye view over the territory in which

A. B. Chase pianos are sold, and the practical result of the application of the principle will be observed in the shape of permanent representation scarcely equaled by any other house.

A. B. Chase agents are absolutely safe in the permanency of their representation in the example of the company's conduct and the principles governing it. No changes have ever been made arbitrarily; none without the consideration due toward the tenets of mercantile courtesy, and none in case where loyalty remained unquestioned.

An A. B. Chase agency is consequently one of the very safest investments a dealer can make, provided he proposes to reciprocate the company's rule. All those firms now representing A. B. Chase pianos feel that they are in the hands of friends who will stand by them rather than forsake them after they have worked hard to introduce the piano. This amounts to a great consolation to conscientious dealers who have been accustomed to rather harsh and arbitrary if not arrogant treatment in various instances.

So far as the A. B. Chase piano is concerned, the agent who fails to treat it loyally and royally fails to grasp the situation. And those who do are destined to attain local fame and to make money out of it, for after they have labored to make it known they do not run the risk of having it sold subsequently by their competitors. The A. B. Chase Company will not betray them.

HAINES & HARDMAN.

THOSE piano manufacturers whose arguments have been derived from such testimonials as have been given by vocalists must, now that these testimonials have no further value, be relegated in their claims to the merits of their pianos purely. What becomes of the Haines pianos in this emergency? The Haines piano never received a testimonial from a great pianist. Mr. Haines, Sr., has been utilizing for years past the two testimonials of vocalists—Patti and Nilsson—secured through personal favoritism by young Haines at the time he and Abbey, who managed these singers, were on a poker game sort of intimacy. Whatever may have been gained from these two testimonials is due in a double sense to young Haines, for he not only managed to get them, but he knew how to utilize them. Haines, Sr., did not understand either process.

But this kind of business is now thoroughly discredited, and those who sell Haines pianos must do so on the merits of these instruments, and that makes it rather a difficult task. The Haines can no longer parade under testimonial masks which, as it was, never told the truth. Neither Patti nor Nilsson ever believed that the Haines piano was an instrument of musical quality. Everybody in the piano business knows that; everybody who knows the Haines piano knows that.

It is difficult to tell which of the two is really the least commendable piano—the Hardman or the Haines—and both of them are parading on testimonials that are not worth the ink of the printer to advertise them.

If they had testimonials from pianists of recognized positions of eminence they might score points with the intelligent public, but such testimonials have never been given either to the Haines or to the Hardman, and both pianos are advertised as great musical instruments on the strength of supposed testimonials from sources ignorant of what constitutes artistic merit in a piano.

Granted, for argument sake, that Queen Victoria has seen or touched a Hardman piano. How does that affect the standing of the Hardman as a musical instrument? Queen Victoria is not a piano expert. Nilsson, who is said to have made favorable utterances regarding the Haines piano, is no piano expert. These people know nothing and care nothing about the piano, except for mere evanescent convenience.

The dealer handling Hardman or Haines pianos must consequently depend upon other inducements to waste his time and his energy for the purpose of disposing of either of these instruments.

If he can secure them at such prices or on such terms as will enable him to meet competition on the basis of relative merit, he will be able to do something with them. Their competition with pianos of musical and artistic rank on the strength of testimo-

nials that shrink from the effulgent light of critical examination is out of the question now.

The Hardman pianos and the Haines pianos are good stock to handle if the dealer can get them at the right figure. Bolstered up by means of ridiculous and valueless testimonials to prices entirely above their true commercial importance, these pianos have cut figures in the trade that have been remunerative to their makers and to no one else, with the exception of some specially favored dealers who have always purchased both makes at the proper prices. If the trade that generally takes these two pianos gets them at such prices the public will be treated properly, for they will then fall into their proper classification. As it now stands, with these peculiar testimonials the dealer is paying for something which is not delivered.

BOSTON.

TRADE in the retail line in Boston is slow; in wholesale the usual activity prevails, but there is an absence of the boom and no great exertions are needed to meet the demand except in isolated instances. The tail end of the year is not characterized by any particular rush of trade. There is no great influx of dealers, and most of the traveling men are either at home or on the way thither. The factories are kept busy to fill the orders sent in a week ago, and there is no great chance of any of the houses to pass the maximum of the anticipated December output.

The strike at Ivers & Pond's factory has assumed a curious phase. After the strikers had returned and a general nine hour rule had been adopted, a delegation suddenly appeared at the office and demanded the discharge of all non-union hands at work at the factory. Neither Mr. Gibson nor Mr. Pond could afford to listen to such a proposition, and the men withdrew and ordered another strike. The situation assumed such a ridiculous color that no attention was paid to it. A count of the number of hands showed two less than the average of last December. The new men are now drilled in and the work is as satisfactory as ever.

We learn that the American tuning pins recently introduced by Faxon & Co., of Boston, are not up to the standard required by the Boston trade. Faxon & Co. are, we believe, the makers. The American piano manufacturers are accustomed to a high grade tuning pin, and we supposed that the Faxons were aware of this.

The new buildings and warerooms of the New England Piano Company, at 200 Tremont street, will be ready for occupancy by the new year. The establishment will be among the most attractive in the Hub.

There are 22 piano warerooms on Tremont street, between West and Elliott, a distance about as great as from the Sohmer warerooms on Fourteenth street and Third avenue to the Emerson warerooms on Fifth avenue. Three of these are now controlled by Wood, who sells the Everett pianos in one establishment and the Hallett & Cumston and Bourne pianos in the other two.

Cheaney's warerooms have been removed to 222 Tremont street and make an acceptable addition to the list.

There was quite a gathering of piano interests at the Adams House café to lunch last Friday. At various tables were seated Messrs. Calvin Whitney, of the A. B. Chase Company; E. A. Potter, of Lyon, Potter & Co., Chicago; E. W. Furbush, of the Vose & Sons Piano Company; Messrs. Gibson & Pond, of the Ivers & Pond Piano Company; Theodore P. Brown, of the Brown & Simpson Company, Worcester; John N. Merrill and the ubiquitous and irrepressible Karl Fink, of Alfred Dolge. THE MUSICAL COURIER was also present, but there was not a particle of news to be gathered. W. F. Boothe, formerly of Philadelphia, was in the house at the same time.

J. B. Woodford, secretary of the Hallett & Davis Company is ill with a severe cold. He has not been able to attend to business.

The first invoice of the A. B. Chase pianos has reached the Oliver Ditson Company, and S. M. Gould,

who is at the head of the piano and organ department of the house, is delighted with the instruments. Two sales were made at once, one of fancy walnut and the other of a fine oak. The full list prices were obtained, which reminds us of the fact that the pianos and organs at the Oliver Ditson Company are sold on a one price system.

Colonel Moore, of the Everett Piano Company, has been on a visit to the John Church Company at Cincinnati.

Buffalo.

THE dealers in this city are laboring with a more than ordinarily sharp season of competition of a nature reflecting but little credit on themselves or to the trade with which they are connected.

It seems to be the impression among some merchants that in securing a victory over a competitor in the sale of a piano at whatever the sacrifice or under whatever conditions, a very commendable business transaction has been performed, something to boast of, to be proud of.

It may be so, certainly would be considered such, perhaps, if the transactions were occurring in Baxter street and the articles sold second hand clothes.

But dealing with a community of cultivated people, and in an article of luxury, the purchase of which is a matter of so much importance both from the magnitude of the outlay and the educational influence connected with it, one would naturally suppose that a dignity would surround the transaction that would elevate it to a higher commercial plane than could be reached by almost any article sold. The reverse is often the case.

Isn't it a fact that there are more sharp, underhand tricks and more questionable, petty practices indulged in by the piano dealers to sell an instrument than can be found in any other mercantile line involving the outlay of an amount even a quarter as large as the price of a piano? Young concerns who, either from necessity, in that they are obliged to dispose of their instruments to meet obligations, or because they imagine that it establishes a reputation as hustlers, resort to practices which sooner or later compromise their integrity, and the reputation gained cannot be but detrimental.

It is not necessary to particularize. These tricks in the trade are thoroughly well known, and these remarks will apply generally to the trade and not specifically to any locality. Perhaps one feature more than any other to be deprecated, and which will bear mention as being resorted to by the less experienced dealers oftener than any other, is the quoting of cost prices, or approximately cost prices, of a competitor's pianos.

A dealer should realize that there is no argument in favor of the piano he is trying to sell in quoting the cost of other instruments.

It places every dealer in the place—himself included—in the position of an extortioner in the eyes of that customer, for all pianos bear a general resemblance, and but a very limited number can distinguish superiority in tone quality, and the range of prices, outside of a few high grade and a few low grade instruments, is pretty uniform.

Now, for instance, when a dealer asks \$400 for the instrument he is selling, and as an argument against the \$400 instrument his competitor is selling, quotes the manufacturer's price of the latter instrument as \$225, it is a very ignorant, unsuspecting person who will not in his mind place this same cost on all \$400 pianos, and without taking into consideration any of the necessary expenses involved in the sale of a piano, feel that all dealers are asking an exorbitant profit, and confidence is to a great extent destroyed.

It extends to the manufacturer by impairing the commercial importance of his instruments to the dealer.

Don't quote cost prices on your own goods or the goods other people are selling; there is nothing in it. On the one hand the customer thoroughly believes you are lying, and on the other hand it shows only a weak attempt of a poor salesman to underrate the value of other goods.

Better say that your competitors are selling good pianos worth every dollar asked for them, but that you believe you have something of better value, and then prove it if you can.

It surrounds the transaction with dignity, inspires confidence in that you show confidence in your rival, creates an impression in your favor for saying a generous word for that rival, and whatever piano is bought there is always the feeling that full value has been given, and that dealers generally can be trusted to ask only a fair profit on their goods.

C. H. Utley.

The recent change made by Chickering & Sons, transferring the agency for their pianos to C. H. Utley, is proving a wise move on their part and a beneficial one to Mr. Utley.

After worrying along for some 18 months with the Haines Brothers pianos as a leader, it became evident to Mr. Utley that if he ever expected to become a recognized factor in the

piano trade of Buffalo he must have as his important piano one of the leading reliable makes. Experience convinced him—as it has others—that the Haines as a leader was but a usurpation of position for that instrument, and at the opportune moment he relegated it to its proper sphere—among the makes never intended for important consideration as leading pianos.

Mr. Utley enjoys a reputation of many years' standing in Buffalo as a straightforward representative business man, and although but recent years have found him associated with the selling of musical instruments, yet he has in a sense belonged to the trade, furnishing supplies to the piano and organ manufacturers, and so he very easily dropped into selling these instruments.

He has a handsome wareroom on the second floor of his building, 82 Pearl street, well stocked with handsome goods, and presided over by Mr. Heaton, a well-known and popular salesman.

Denton, Cottier & Daniels.

Denton, Cottier & Daniels beyond question lead in the musical merchandise and instrument business.

Their store from the cellar to roof is a veritable beehive, and within its walls can be found, from the Steinway down, such an assortment of instruments in plain and fancy cases as but few cities in the country can produce.

They are among the firms who by their methods dignify the trade.

Ed. Moeller.

Added years to the life of Mr. Moeller as a representative of Decker Brothers' pianos—it must be some 23 now—only convince him more fully of the reliability of that instrument.

It is a real pleasure for him to talk them, so he says, knowing that when one is sold it will bear out any statements he may make regarding it.

And the goodly number of them around Buffalo testify to Mr. Moeller's energy and confidence.

That young giant, the Wissner, is receiving a very liberal share of attention, and in its class is considered worthy of consideration.

Geo. F. Hedge, Son & Co.

This firm is well satisfied in making the Knabe their leader. They have had excellent success in selling them; also the Bradbury and Webster, with several other popular makes, find favor with the Buffalonians and with the firm handling them.

Gustav H. Poppenberg.

This gentleman has established his warerooms quite a distance out on Main street, No. 1497, and is pushing the Gildemeester & Kroeger pianos.

He is thoroughly convinced of the merits of these instruments, and being an active, pushing dealer is making his presence known to the balance of the trade by some clever work.

The Gildemeester & Kroeger pianos have gone into Buffalo to stay and Mr. Poppenberg is the man to keep them there and demand the recognition their merits entitle them to.

Cullis & De Vine

Only started in business last July but from the way the matchless Shaws have been put out they have made good use of the time.

The Shaw piano is a seller because it is built on popular lines and because the agents handling it spend money in clever and judicious advertising.

The Shaw piano is now almost as well known in Buffalo as any piano sold there and it has been accomplished by the enterprise of Messrs. Cullis & Devine in a six short months.

Into New Quarters.

THE HOBBIE MUSIC COMPANY TO MOVE INTO THE NEW KIRK BUILDING.

THE Hobbie Music Company will in a few days occupy the new and handsome Kirk Building, just completed, on Salem avenue, near Henry street. All three floors and the basement will be utilized, the upper floors for music, tuning, polishing and repair rooms, the ground floor for warerooms, counting room and private office of the proprietor, Mr. J. D. Hobbie. No expense or labor will be spared in making this the finest piano and organ house in the State. It is already the leading one.

An automatic elevator will connect the floors. The building will be heated by furnace, and combination electric and gas lights will furnish illumination. All in all it will be one of the most attractive business houses in Roanoke. The stock of instruments will be still further enlarged and the already extensive business of the Hobbie Music Company will receive an additional impetus from its enterprise.—Roanoke Times.

—E. Devereaux, who was to have joined the Smith & Nixon forces at Cincinnati, changed his mind and remains with Lyon, Potter & Co., Chicago. He is now on the road for the latter firm.

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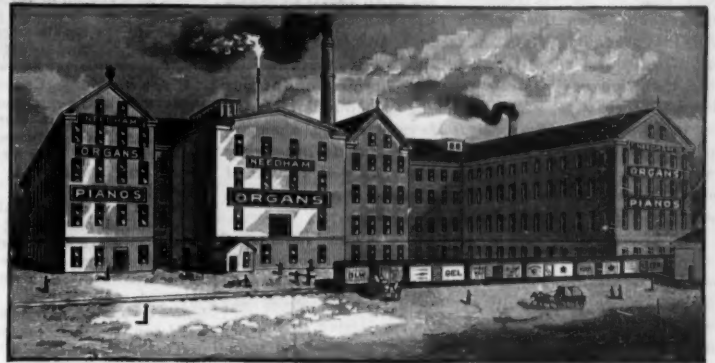
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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, December 10, 1892.

The Retail Trade.

THE retail business of this city is not up to the expectations of the dealers. Just why this should be the case is not clearly apparent. The number of dejected Republicans should be more than offset by the more numerous elated Democrats. The real estate speculators—that is, the small fry—who bought lots 10 miles from anywhere instead of buying a piano, are still holding to their earth. There is a very fierce competition and a few additional stores. The new concerns have not decided to stay and some of the old residents are in an unsettled state, consequent upon the world's fair, which may account for the prevailing state of trade. And then to upset all theories and conditions and spoil your cogitations on the mutation of business only this morning one of our largest houses says, "We are picking up in our retail trade in the last week immensely. Have averaged about 15 pianos per day for the last four days," and as the party who said it has my fullest confidence, as well as that of every individual member of the trade throughout the country, it may be depended on as the truth.

Our local papers seem to be fond of making mountains out of mole hills. A little incident which has been happily settled to the thorough satisfaction of everyone concerned and which was fully explained in my letter of November 26, in some 20 lines, has so excited them that it has developed into a text for the occasion of some several columns of uninteresting large type articles. I suppose it does make good "stuffing," but a very little of the genuine turkey is, in my opinion, far preferable.

Mr. Bent Preaches.

George P. Bent is out again with another message to the trade (accompanied by a calendar), in which he preaches one of his sermons on the one absorbing topic, "Crown goods;" and if anyone can say more in a very few words than our keen friend Bent I want to meet that party right away. Mr. Bent calls attention to the fact that he is now advertising in 70 the leading papers and magazines. Mr. Bent is bright enough to know that the goods he must furnish must bear out the representations made in his announcements, and you may depend upon it this is the fact.

A Word to Mr. Cavalli.

Our warm hearted friend Cavalli, representing—oh, you all know whom he represents—came in town last week just in time to remind him of London fog and the old stories of people being lost there right at the thresholds of their own houses, &c. He is slightly sarcastic in relation to the "bracing air of Chicago" (take care, Mr. Cavalli, you are still here), and also to a lost orb, yclept the sun. Now, Mr. Cavalli, don't you know the sun always shines on Chicago? Nothing ever deserts Chicago, not even mud and smoke. However, as my old friend ex-Mayor Cregier says: "Smoke is a blessing in disguise; if we didn't have smoke we wouldn't have Chicago." I suppose some excuse might be found for mud, too, but I haven't met the individual sufficiently luminiferous to relieve my doubts on this latter subject.

Hoblitzell & Thorpe.

Mr. W. Thorpe, of Messrs. Hoblitzell & Thorpe, of Oregon, Mo., was in the city on a buying expedition. He bought a carload of pianos of the Chicago Cottage Organ Company. Messrs. Hoblitzell & Thorpe have also opened a store in Mound City, Mo.

Wheelock and the Exposition.

Mr. Charles Logan, Jr., of Wm. E. Wheelock & Co., New York, was in town this week. I think his object was in relation to the exposition display, but as he didn't tell me, and as I happened to discover a little more by accident, I suppose I mustn't tell.

I must say in relation to the display of goods at the ex-

position that anyone who has any space allotted to him, even though it may not be all that the house may think itself entitled to by any virtue which it may possess, and that surrenders such space, displays a childishness that is hardly consistent with good business judgment. The coming fair is going to be a great thing, and those manufacturers who are not in it will be full of regrets.

A Letter from "Uncle Joe Carter."

Henry Robson, now with Chas. S. Eaton, San Francisco, writes to George E. Jones, "one of the boys" at Lyon & Healy's, as follows:

OFFICE OF CHAS. S. EATON,
SAN FRANCISCO, Cal., November 10, 1892.

Col. Geo. E. Jones:

DEAR MARSE GEORGE—I am gittin mos too ole to larn to write, so I axed Miss Sally to drap you a few lines on her machine. Dese yer Dimicrats is powerful sassy now; dey is the biggest fools in de wurl. Bless your soul, honey, when de word come dat dey had done beat de 'Publicans dey acted 'zactly like er parcel er Injuns—went tarin down one street and up the other, cross lots, gwine and er comin, tell hit sound 'zactly like Marse Phil Sheridan's cavalry when dey was arter our white folks enduence of de war.

If you see Marse Charlie Post jes tell him dat er cullud genterman aint got no mo chance den er mule 'ginat Nancy Hanks. Vote aint worth nothin, flooence aint worth nothin, and God knows whar can er cullud genterman git er office? Dar has been such a powerful 'strubment gwine on I aint hard de like of it sence 'rectly arter de 'manicipation.

Dey is got de Australian way o' votin' out here, and 'fore God, Marse George, dar was such a powerful lot of names on de ticket dat dey had to make houses all over town for to give a fellow room enuf ter stamp de name he wanted to vote for. Bless your soul, honey, I stamped, and stamped, and stamped; 'peared ter me like it was four hours I was dar, and when I cum out I was dat cross-eyed dat I couldnt tell er nigger from a white genterman. I dun made up my mind ter git outen public life, and go back to de ole plantation, where ole marster and old missus is sleepin' in de ole churchyard. And I will jist put er few mo boards on de ole cabin, and clean out de spring and jist hang 'round dar and help the white folks all I can.

I will git me a new whitewash bresh, and just do odd jobs hear and dar. De ole man aint got very long to stay hear nowhow, so I will do de best I can tell the good Lord sends one of his purty white angels down wid orders to ole Uncle Joe to 'pear before him up dar where dere wont be no votin', and stampin', and cussin', and fitin' and 'Publicans, and Dimicrats, and sich.

All ole Uncle Joe will have to do, will be to wait on Marse Abram and eat nothin but cake and 'lasses.

Give my 'spects to Miss Fanny.

Remember me as your faithful sarvant,

UNCLE JOE CARTER,
(Henry Robson)

Steger & Co.

Messrs. Steger & Co. have now their factory in condition to produce 12 pianos per week, which they are now doing. They have undoubtedly an elegant basis for a fine piano, and they are gradually getting their instrument to a point that will even merit the unstinted praise which our local journals bestowed upon them. Mr. Steger is giving the factory a great deal of his time in a personal supervision, which must affect the product beneficially.

A Tuner Missing.

George A. Russ, aged 24 years, a piano and organ tuner, living with his mother, Mrs. Minnie Bully, at 798 Rockwell street, is missing.

Friday afternoon at 3 o'clock he left his home and was seen at 10:30 that night at the Douglas Park Methodist Church. In a conversation with an old friend, Mrs. Hutchins, Russ said that he was about to return home. He has not since been seen.—"News."

Lyon & Healy.

Throughout the five great departments of Lyon & Healy's establishment I hear nothing but good of the month of November. The increase of last year was heaviest in the piano and imported goods divisions, with the factory a close second; but the sheet music and organ departments each enjoyed a healthy increase over the footings of 1891.

The Columbian Organ and Piano Company.

Mr. John S. Woolacott, who is the main power and stay of the Columbian Organ and Piano Company, is a man of

very versatile business talents, being engaged in several different enterprises, all of which seem to prosper under his fostering care. He is interested in a mill at Kenosha, and has a large interest in a knitting mill at Rockford, and the Columbian Organ and Piano Company has made great strides since he took hold and indicated the policy of the company. Samples of their organs can be seen at the new downtown location, 266 and 268 Wabash avenue.

Visitors.

The visitors for the week were Mr. A. L. Jepson, of Corl-Connell Company, Oregon, Ill.; Mr. De Volney Everett, representing Messrs. Sohmer & Co., New York; Mr. C. W. Marvin, Detroit, Mich.; Mr. L. Cavalli, representing Mr. Alfred Dolge, New York, and Mr. John C. Macy, president of the Rice-Macy Piano Company, from Des Moines, Ia.

Chas. Bobzin, who recently went to the wall in Detroit, was in Chicago to-day selecting a holiday stock for shipment to his successor, the Detroit Music Company, whose sales manager he is to be.

Mr. Ford, of the new Omaha music house, the Ford & Charlton Music Company, was here a few days since, when he selected and ordered a large stock of small goods and sheet music for the opening of the new concern, which will occur in a few days.

The Merrill Pianos.

THE new Merrill piano, manufactured by the Merrill Piano Company, of Boston, is now on the market, the first three pianos having come from the factory last Friday. An inspection at once proves that Mr. Ash, the chief at the factory end of the business, is a piano maker of the better type, who understands his trade thoroughly. This was known to Mr. Merrill, who has always been associated with the higher grades of goods in both the London and the American markets, and he made no mistake in arranging the present alliance. The instruments belong to the better class of goods and are far above the average pianos put before the trade.

The two scales we tested are both excellent, devoid of any technical defects, and replete with great possibilities for development. The instruments are large in volume of tone, have a beautiful singing quality, and the touch of two of them was elastic and responsive.

The case work is of a high standard and the finish thoroughly acceptable. The styles of the cases are modern and attractive.

These Merrill pianos are destined to make a hit in the wholesale trade, for which they will be ready by New Year's, when the factory of the company at Jamaica Plain will be able to meet the demands Mr. Merrill will create for the piano. For there is no doubt that the extensive trade acquaintance and the commercial methods of John N. Merrill will bring his pianos into prominence without delay. The instruments will back the claims he is making for them, and as there is always a market for reliable instruments endowed with musical qualities, there will be no difficulty in placing the Merrill pianos in proper hands.

The office of the Merrill Piano Company is at 165 Tremont street, Boston, where specimen pianos may be seen.

WANTED—Several outside men to work in New York and vicinity selling a popular make of piano. Permanent positions to the right men. Address "Nosee," care THE MUSICAL COURIER.

WANTED—A good piano tuner for the road. Address, with references, W. J. Dyer & Brother, St. Paul, Minn.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

WANTED—Partner wanted with \$10,000 to \$15,000 in a very large music and publishing business, one of the oldest established in the country. Splendid opportunity to an energetic man to look after accounts and have capital under his own control. Address "Music," care of THE MUSICAL COURIER.

WANTED—A first-class outside retail salesman desires to make a change January 1. Has an established trade, both city and out of town. Address "Retail," care of THE MUSICAL COURIER.

WANTED—Two partners with \$5,000 to \$10,000 each to invest in a new organ and piano plant just starting. Success guaranteed at the start. For particulars address, M. M., care THE MUSICAL COURIER.

A. G. SOISTMAN,
Manager.

EXCELSIOR DRUM WORKS.

The only house making a specialty of Drums.
Dealers will consult their interests by writing for prices.
The best and cheapest goods on the market.

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When considering the selection of suitable articles for presentation on

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don't fail to include some Popular MUSIC BOOKS. They will highly delight the recipients.

- "CLASSIC VOCAL GEMS"—Soprano. Thirty-one Classical Songs.
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- "CLASSIC VOCAL GEMS"—Tenor. Thirty Classical Songs.
- "CLASSIC VOCAL GEMS"—Baritone or Bass. Twenty-five Classical Songs.
- "PIANO CLASSICS," No. 1. Forty-four first-class Pieces.
- "PIANO CLASSICS," No. 2. Thirty-one choice Classics.
- "YOUNG PEOPLE'S CLASSICS," No. 1. Fifty-one Pieces.
- "YOUNG PEOPLE'S CLASSICS," No. 2. Forty-eight Compositions.
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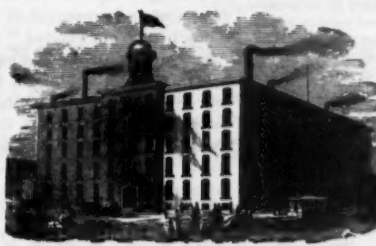
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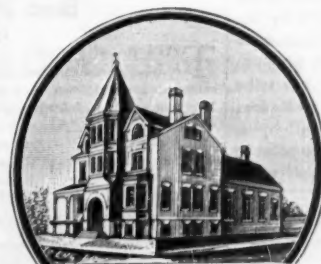
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1,600 Old Violins.

3,000 New Violins.

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Catalogue Free.

ELIAS HOWE CO., 88 Court St.,
Boston, Mass.

Another Wing Lie.

THIS ridiculous card is found in the Austin, Tex., "Statesman" of Sunday, November 27, reproduced here verbatim:

Public Notice.

Hirelings of a certain piano dealer are instructed by the crop furnishers to use any kind of means, no matter how degrading, to run our pianos down. They also claim to be our state agents. We warn people to look out for these kind of swindlers. They do it because they do not possess any pianos to compete with ours in quality and price and want to monopolize the piano trade for themselves to extort still higher prices. It is impossible for them to sell at such low figures as we do, as we sell a far better piano 50 per cent cheaper than they do. We invite visitors to New York to call at our lately enlarged factory, 245 Broadway, New York and see some of the finest kind of machinery wherewith the Wing & Son pianos are manufactured, with the latest patent rights, pronounced by the most eminent pianists and prominent parties, as, Mr. Edward Hoffman, (pianist), New York; Hollenberg's Music Co., R. W. Green, of S. F. Green & Co., Bankers, Kane, Ill.; David's Musical Institute, Warren, O., and a good many others, is having no rival concerning touch, tone, key-action, durability and keeping in excellent tune. If you want to secure one of our elegant pianos go to Ed Pfeiffer & Son of Austin, our general agents, who are practical piano-makers themselves. Respectfully,

WING & SON,
New York.

For some time ago I bought a Wing & Son piano from Ed Pfeiffer & Son of Austin. I had a notion to buy a Steinway piano, as it was recommended to me as the only best, but the low price of the Wing & Son piano has defined me to get one. I must say that I possess an elegant piano in every respect, 50 per cent cheaper, which is the only difference I see, to my greatest pleasure.

MRS. F. C. MOORE.

The letter is too apparently the product of an ignorant person to need comment upon the comparison of a Steinway and a Wing piano. That in itself is funny. But it is not funny to see falsehoods printed over the signature of Wing & Son—falsehoods deliberately calculated to deceive the public of a city thousands of miles away. It should be known to the citizens of Austin, and the "Statesman" which prints the above card should counteract its effect by publishing the fact that Wing & Son are not manufacturers of pianos. They buy up cheap goods, upon which they put their name, and they have no factory in New York or anywhere else. Further, they have no interest in any piano factory, but merely buy their goods where they can obtain them for the least money.

"We invite visitors to New York to call at our lately enlarged factory, 245 Broadway, New York, and see some of the finest kind of machinery wherewith the Wing & Son pianos are manufactured," &c. This is a lie made of whole cloth, and anyone who has purchased a Wing & Son piano under the representation that it was made by them in their so-called Broadway factory need not continue payment, on it, or if fully paid for can commence action for obtaining money under false pretenses. No. 245 Broadway is a large office building, in which the Wing Brothers occupy desk room in the rear part of a rear office. It is a place to operate from, nothing more. Their whole outfit consists of a couple of desks and chairs, a letter press and a small safe, in a 9x10 portion of someone else's office. The Austin papers should join in exposing such a swindle.

Some Indian Stories.

ATLANTA, Ga., November 30.

AMONG the large number of Indians that have visited this city during the past month has been the rotund form of our friend C. L. Ament, who was with us last week. He had his usual concert grand smile with him and his usual number of marvelous sales that have made him famous among the piano salesmen of the South, and given him the reputation of being somewhat of a rain-bow chaser with the truth; all good naturedly, of course.

Ament had just got off a particularly sky blue story of a sale he had made in Tennessee, when he was interrupted with the assertion by one of the Indians present that he had kept "tab" on the number of sales he had been telling about during the past 30 days, and that of these 53 sales he had in every instance received a check, and that in no case had he received any cash. It was suggested by another Indian present that probably all Ament's customers had bank accounts and that he would not talk piano to anyone who had not. Still another member of the tribe then proceeded to relate a story Ament had told in Macon, in which Ament had said he had the old woman all right, but that he could not crowd the old man to the point of giving him a check for the instrument, and as it was to be

all cash he was particularly anxious to close the trade before he left the house.

"You see," said Ament, "I knew I had to rush the thing through, and when I did get the old man down to giving me a check, I did not have time to hunt up pen and ink, so I just had him make it out with a pencil. I was in such a hurry to get away and get the check cashed before the old man changed his mind that I forgot to blot it, and in folding it up the ink all blurred and it wasn't worth a d—n when I presented it at the bank. I tell you, boys, it don't do to get excited."

Another good one comes to me from New Orleans, and has to do with the organ business. No cleverer Indians are on the road than Gilbert Smith, of the Kimball Company, and Will Price, of the Farrand & Votey Company. They are great friends and whenever it is possible they travel together. Last month they both entered New Orleans and made tracks for Werlein's, where their respective lines are handled, visions of large orders flitting through their minds. They were greeted with the information that the house had carried off the honors at the Shreveport fair, and they were shown a Farrand & Votey organ covered with blue ribbon. Price was rather rubbing it in on Smith, when that individual asked where the Kimball was "at" during all this circus business.

"Oh, we sold the one we had there for cash, and there was a freight bill of \$13.65 on the Farrand & Votey when it came back with the blue ribbon." Price never recovered fully until after the election.

Gilbert Smith is something of a wit, and his dry sayings often cause a great deal of amusement among the Indians. The question of who should get the advantage of excursion and cut rates, the house or the traveling man, came up the other day, when Mr. Crew, of the Phillips & Crew Company asked:

"Gilbert, who do you think ought to get the advantage?"

"Oh," replied Gilbert, "I'm not at all interested in that. The only thing I am concerned in is keeping the money from the railroads and circulating real lively in the music trade."

The following program was rendered at the Y. M. C. A. Hall, Atlanta, Tuesday night, November 29, to a large and appreciative audience. Miss McGill was prevented from appearing owing to a severe cold, which was a disappointment, as she had made a very favorable impression here before. Miss Pomeroy made a hit, as did Mr. Blumenfeld and Mr. Burbank:

| | |
|--|-----------------------|
| Violin solo— | |
| Romanze in F..... | Vieuxtemps |
| Mazurka No. 1..... | Wieniawski |
| Mr. Natorp Blumenfeld. | |
| Soprano solo, cavatina from "Romeo and Juliet"..... | Bellini |
| Miss Alice McGill. | |
| Piano solo, sonata op. 7..... | Grieg |
| Allegro moderato..... | Menuetto. |
| Andante molto..... | Finale. |
| Miss Mae Pomeroy. | |
| Violin solo, "Trovatore-Fantasia"..... | Verdi |
| Master Isaac Lieberman. | |
| Baritone solo, "Oh! Promise Me"..... | De Koven |
| Mr. Sam Burbank. | |
| Violin solo— | |
| Intermezzo sinfonico from "Cavalleria Rusticana"..... | Mascagni |
| Serenata..... | Moszkowski |
| Hungarian dance, No. 31..... | Brahms-Joachim |
| Mr. Natorp Blumenfeld. | |
| Piano solo— | |
| Chasseresse..... | Sternberg |
| Le Papillon..... | Lavalle |
| Miss Mae Pomeroy. | |
| Soprano solo, "Doris," with violin obligato..... | Nevins |
| Miss Alice McGill. | |
| Violin..... | Mr. Natorp Blumenfeld |
| The Knabe concert grand has been kindly loaned by the Phillips & Crew Company. | |
| WM. GEFFERT. | |

Bad Piano Man.

INDEPENDENCE, MO., November 29, 1892.

THIS usually quiet little city was most thoroughly worked up this morning on account of a sensational attack made on a well-known man by a woman with a blacksnake whip. The man was T. I. Volrath, a piano tuner. The woman who held him was his wife, and the woman who wielded the whip with such effect was Mrs. Wasson, wife of Dr. Wasson. Dr. Wasson and wife and Volrath and wife at one time lived in the same house. Mrs. Wasson said when she began to use the whip: "I'll learn you to talk about me!" She then re-

versed the whip and beat him in the face until bystanders separated them. Volrath is a Russian by birth and spent last year in his native land. He is a well educated man and has held several positions of profit. He is badly bruised and complains of internal pain. Mrs. Wasson was arrested and was sent to jail for one day. She charges Volrath with having insulted her.—St. Louis "Globe-Democrat."

SUPPORT THE ASSOCIATION.

IF the dealers in small towns and in cities other than New York imagine that they alone suffer from the tramp tuner they need only glance at the following from the pen of Mr. E. E. Todd, secretary of the Tuners' Association in New York, to see that this city is as much pestered as any by worthless fellows who impose upon the credulity and ignorance of the general public in the matter of piano care. The instance is only one of many, and there are to-day scores of just such men, who travel about under false pretenses and make a living by their wits.

Whenever this man does a job which he has obtained under the pretense of recommendation by any one of the firms whose names ornament his card he does an injury to that one—an injury which they cannot trace, but which may turn many a future sale against them.

Manufacturers should support the Tuners' Association. They should give it their indorsement and practical aid. It can but benefit them in every way, and a little help now, when a few earnest men are endeavoring to establish and maintain the legitimacy of their calling, will be appreciated and will redound to the benefit of all concerned—and those concerned are the makers, sellers and tuners of pianos.

This is Mr. Todd's story.

ORDERS PROMPTLY ATTENDED TO.

FIRST-CLASS WORK WARRANTED.

S. A. Brissman,
Professional Piano Tuner.

REFERENCES.

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| PIANO AND ORGAN TUNERS' ASSOCIATION, | |
| HARDMAN PIANO WAREHOUSES, | |
| EMERSON " " | |
| DECKER BROS. " " | |
| HALLET & DAVIS, " " | |
| HORACE WATERS, " " | |
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"At the Hardman warerooms he was authorized to quote them as saying, 'Brissman has no authority to use our name in any way.' At the Emerson warerooms he was told, 'You can quote us as saying that Brissman has no permission to refer to us. He worked for us a short time, but we should hesitate to recommend him.' Horace Waters & Co. say, 'Quote us as saying that Brissman has no right whatever to use our name in any way. He did a little outside work for us covering a period of about one month. We do not indorse him.' At Decker Brothers, Brissman was unknown, but the books were examined for twenty years back, which brought out the fact that he was never in their employ. Brissman's use of their name is pure impudence.

"Wm. F. Tway, of the Hallet & Davis Company, says, 'Brissman worked for me some time. I lately discharged him for cause. He is a fair wareroom tuner on new pianos, but on general outside work where repairs might be necessary he is not in it. He has no permission to use my name for reference.'

"Brissman wrote me March 31, saying, 'Please use my name as member of the Tuners' Association.' This is as near as he ever came to being a member. He has attended none of the meetings, has not paid one cent for initiation or dues, and is not a member."

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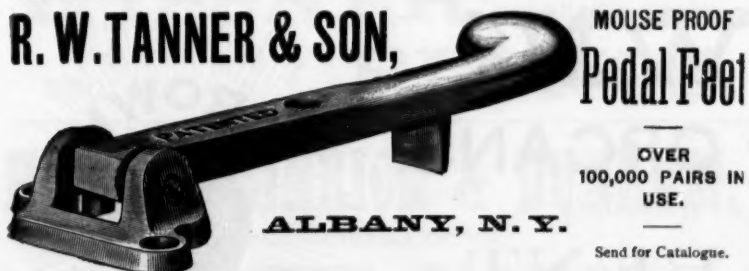
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THE appended letter from the Butler Music Company, of Butler, Pa., is deserving of more than passing notice, and THE MUSICAL COURIER is pleased to publish it in justice to that house and in justice to itself. On November 16 there appeared in these columns the following:

Editors Musical Courier:

What is your opinion of a dealer that will give up the wholesale price of a piano to his opponent's customer with a view of breaking a sale? Do you think this honorable? Would like to see your answer in print.

Very respectfully, F. E. BUTLER.

Such a dealer must necessarily be a fool, for he hasn't sense enough to be a rascal. He should know that he is destroying his own chances, for if he discloses the wholesale prices of his competitor's pianos he discloses his own prices. You see, he is a fool and consequently more dangerous than a rascal. Send his name in and we will put it on our fool list.

Upon general principles THE MUSICAL COURIER does think a man a fool who displays wholesale prices; and so much of this has come to notice of late that only last week it advised that manufacturers should avoid giving prices in writing. But it was the giving away of prices on legitimate pianos that was referred, to and no idea was conveyed in the above letter as to the prices on stencil goods. It is legitimate, it is honorable, it is even a bounden duty, for every dealer in the land to expose the wholesale prices on stencil pianos and organs, because it is one of the quickest and surest ways to expose to an uninitiated person the worthlessness of the stuff. Swick pianos and Milton & Son pianos are offered to dealers at \$105, and that is more than they are worth. This is the letter of the Butler Music Company:

BUTLER, Pa., November 30, 1892.

Editors Musical Courier:

In your issue of 16th inst. we noted two letters from this place, one signed F. E. Butler and the other Georgia Tillinghast, with your comments on both.

As Mr. Butler's letter may possibly refer to us we take pleasure in explaining our position and refer to yourselves for justification of our course. The dealers referred to in Miss Tillinghast's letter must be the same Mr. Butler and his partner, Mr. Williams, who have been doing business here until very recently under the firm name of Williams & Butler, and are the only dealers in this section who have sold Swick and Milton & Son pianos.

We share your opinion of stencil instruments, consider them an imposition on the public, and have carried out your plan of exposing them at every opportunity, quoting prices at which they are sold and referring to your valuable journal for proof. This we consider no more than just to prospective purchasers, other dealers who handle reputable goods and ourselves. We have never sold any but legitimate, reliable instruments and, while we denounce worthless goods, are at all times ready to indorse a first-class article, no matter by whom sold, and have never exhibited wholesale prices of such.

If we are the parties to whom Mr. Butler refers, and, understanding the case, you still consider it advisable to place us "on your fool list," we fear your comments on

Miss Tillinghast's letter will compel you to join us, so we will at least be in good company.

Which dealer is following the more honorable course, the one who inflicts stencil pianos upon the public, representing them as first class, or the one who exposes the real character and value of such goods?

Respectfully, THE BUTLER MUSIC COMPANY.

There must be hot times in Butler, Pa., just now. Since the above matter was set up, there comes a letter from Mr. Alexander Williams, denouncing the Butler Music House and teachers in general, and a Miss Georgia Tillinghast, who he says is better known as Georgia Overholt, in particular. The letter is scandalous and libelous and cannot be published in these columns. We do not know whether Mr. Williams is a very young man or an older one, but whatever be his age he has apparently never reached years of discretion, else he would not give full fling to his anger and sign such a letter as he has sent us, with a request for publication. There is a law in Pennsylvania which deals rather severely with people who write such matter, and in a perfectly friendly spirit we would advise Mr. Williams to submit such specimens of his correspondence as we possess to his attorney before he intrusts them to the mail.

Be it understood that THE MUSICAL COURIER does not personally know either Mr. Williams or any member of the Butler Music Company, and that all this controversy arises from the charge that Mr. Williams sells stencil pianos. In his letter he says that he sells Knabe, Decker Brothers and Clough & Warren pianos, and we should advise him to stick to these and not dabble about in stencil trash such as Milton & Son pianos, which are fraudulent goods. Mr. Williams states in large letters that he "can meet the Butler Music Company at any time, either personally or in print, as they wish," and we would suggest to all parties concerned that they fight it out in their own bailiwick and not further trouble us about it.

How about this, Mr. Steinert?

THE United States, as everybody knows, is the place for the discovery of very ancient keyboard instruments—so ancient, indeed, that the date attributed to them has more than once been an object of suspicion. The latest example of this character is an old English spinet, made by one of the Hitchcocks (it is annoying not to be told which), and destined for the Chicago exhibition. The description given in the "Providence Journal" states that this old machine was manufactured in London in 1520. If so, all we can say is that it proves conclusively that the brothers Hitchcock lived and flourished for upward of a century and a half, thereby beating Old Parr hollow. The instrument, it seems, is now in the repairing shops of Messrs. Breitenstein & Sons, of Richmond street, Providence, and it is described by its owner as "the oldest in the United States, and probably one of the oldest in existence."

"The action," we are told, "is the old spinet arrangement, by which the strings are plucked rather than struck." If the strings had been struck instead of plucked the spinet would indeed have been an extraordinary one. We are also told that "the instrument is shaped something in the harp pattern, and stands upon three legs;" that it belongs to Mr. Alexander Berry, of Bristol, U. S., "and has been in his family over 200 years. It was brought from England by some of his ancestors, and has always been in his family. The last time it was repaired was in Boston in 1808, and Mr. Breitenstein is fixing it up. It is to be sent to

Chicago to be on exhibition at the World's Columbian Exposition." The principal point, however, lies in the statement that "it is a Hitchcock instrument, and was made in London in 1520."

The brothers John and Thomas Hitchcock were contemporaries of Charles Haward, who is so frequently mentioned in Pepys' diaries. The figures 1520 are, of course, the number of the instrument and not its date. Consequently the spinet is probably one of John Hitchcock's, for he numbered while his brother generally dated his instruments. A similar though more pardonable mistake was made some years ago in connection with a John Hitchcock spinet in possession of Mr. Dale, which was said to be dated 1630, the figures again referring to the number and not the date. As the Hitchcock spinet is numbered 1520 it was probably made about 1660. It is still of course an old instrument, and a matter of 140 years probably will not greatly signify to the non-professional visitors to Chicago.—"London and Provincial Music Trades Review."

Latest from Canton, Ohio.

ANOTHER attempt is being made to start a piano factory at Canton, Ohio. This time it is the Birch piano, formerly the Birch & Blackwood, formerly the Birch & Dunbar, made at Westboro, Mass. Birch and Blackwood recently had a serious falling out and a receiver was asked for to wind up the firm's affairs. The progress in the new scheme is best recorded in the appended reports of the committees to the Canton Board of Trade, as published in the "Repository" of that city:

The Board of Trade committees report the following:

To the Canton Board of Trade Committee appointed to investigate the Birch & Co. piano, manufactured at Westboro, Mass.:

GENTLEMEN—In compliance with your request we, the experts appointed by your committee, have given the piano a careful and critical examination, and beg leave to report as follows:

It is a thoroughly well made instrument in all its parts.

It has a light and elastic touch, a very even tone throughout and of deep resonance; also a very attractive and pleasing case.

From our experience in the sale, tuning and repairing of pianos and the music business in general we are satisfied that it is an instrument which can be manufactured at such cost and sold at such price as to yield a good profit on the money invested.

MARK THOMSON,
EZRA GESAMAN,
Tuner and repairer. } Com.

CANTON, November 16, 1892

To W. A. Lynch, President of Canton Board of Trade:

SIR—Your committee appointed to investigate the project of the Birch piano beg to report:

1. We have examined the piano now on exhibition at Mr. Thompson's store and have conversed with the experts and find the instrument well made and undoubtedly a salable one.

2. We find the cost of production and price at which they will sell to be such as to insure a very remunerative profit.

3. We believe Mr. Birch to be a competent and reliable man and worthy of confidence.

We therefore recommend that the board give the matter all the encouragement possible, and such assistance as may be within its control in way of stock subscription and solicitation for the same.

Respectfully submitted,
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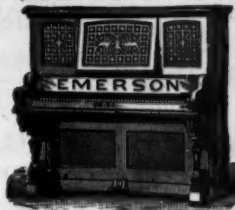
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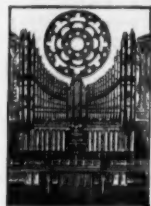
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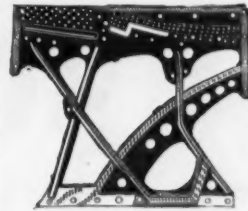
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